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THE ELEMENTARY SCHOOL TEACHER

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THE ORGANIZATION AND CURRICULA OF THE COLLEGE OF EDUCATION.

I. PREREQUISITE FOR ADMISSION TO PROFESSIONAL WORK.

Students are admitted as classified and unclassified students.

1. Candidates are admitted as classified students upon the basis of two years' scholastic work over and above a high-school course of at least four years. These two years' work may be done either in colleges or training schools for teachers. It is recommended that the latter be inspected, graded, and accredited through the same University machinery, and upon the same basis, as that now used in analogous cases. This implies that certain students may be admitted to partial standing in the School of Education with the right to transfer to complete standing as soon as certain deficiencies have been completed. (See 2 and II, *a*.)

2. Candidates are admitted as unclassified students who are graduated from an approved high school; who have had two years' experience in teaching, and have reached twenty-one years of age; and who show themselves prepared to take up study with advantage to themselves; (*a*) such unclassified students shall be admitted to take at one time not more than two studies in the regular courses; and shall take at least one course in fulfilment of prerequisites for admission as a classified student; (*b*) but if, in addition to the above requirement, such unclassified students show that they have fulfilled all the requirements for some one line of work, show good reason for not taking a regular course, and also receive the formal recommendation of the instructor in charge of the line of work in which they wish to specialize, they may be permitted to specialize in one line of study.

II. GRADUATION.

The curriculum is to be so arranged that, taken in connection with the fulfilment of entrance requirements, it may lead to the degree of A.B., Ph.B., or S.B., and also to a Bachelor's diploma in education.

a) It is recommended that statements be prepared showing the amount of work, including both prerequisites for admission and work in the School of Education, required for graduation in each of the courses under III, and that, so far as possible, a system of compensations and transfers be established — similar to the existing statements regarding the "Preparatory and Junior College Schedule Combined," such as is found upon p. 71 of the *Annual Register* for 1901–2. It is expected that in this

way both the Bachelor's degree and the diploma in Education may be secured in from two to three years' residence, according to previous attainments.

b) It is recommended that the curriculum leading to one of these degrees be so constituted as not to include an ancient language, excepting as an elective.

III. NOMENCLATURE.

The committee recommends the following names for the constituent parts of the School of Education:

1. The College of Education, for the professional work.

2. The University High School, for the combined secondary schools — it being understood that the Chicago Manual Training School constitutes the technological course of the University High School, and as such has its own Dean, Course of Study, Circulars, etc.

3. The Schools, with such distinguishing prefixes as may be determined, for the present University Elementary School, the Laboratory School, and other such schools as may be added from time to time.

THE CURRICULA.

Three classes of curricula have been arranged in the College of Education:

I. Courses in Arts and Technology.

II. A General Course for kindergartners, elementary-school teachers, critic teachers, departmental supervisors in elementary schools, etc.

III. Courses for students preparing to teach in secondary schools.

I. COURSES IN ARTS AND TECHNOLOGY.

Work in these courses will not lead to a degree. The prerequisites (academic, technological, and as regards experience) will be determined by a committee of the College on Arts and Technology. All persons thinking of entering upon work in any of the following courses should therefore enter into correspondence with the authorities of the College of Education as soon as possible. It will be noted that the following courses are all arranged on the same general plan, viz., 5 Majors in educational theory, 7 Majors in the technical aspects of the subject specialized in, and 6 Majors of elective work. These 18 Majors constitute a course of two years. A Major is regularly 5 hours of work per week. All technological and handwork is upon the basis of University laboratory courses, viz., 2 hours of such work are the equivalent of 1 hour of a regular recitation or lecture.

1. *Music.*
2. *Speech, Oral Reading, and Dramatic Art.*
3. *Drawing and Painting.*
4. *Modeling.*
5. *Textiles.*
6. *Household Arts.*
7. *Woodworking.*
8. *Metal-Work.*

II. THE GENERAL COURSE.

1. *General prerequisites for admission.*—These include:

a) Graduation from a high school or academy accredited by the University of Chicago, or from a school of like standing.

The work of such secondary school must cover the same amount of work required for admission into the Junior Colleges of the University, viz., 15 units. It must also include the units prescribed for admission to all courses, excepting the two units of Latin, for which language work, other than English, may be substituted. The prescribed units are:

History: 1 unit.
English: 2 units.
Mathematics: 2½ units.
Physics: 1 unit.
Foreign Language: 2 units.

The remaining 6½ units may be selected from the official list already provided with reference to admission to a Junior College.

b) Two years' work of a college grade over and above the high-school work already described. This may be done either in a college, or in a normal, or in a training school for teachers.

When the work of such schools has been accredited by the University authorities, it will count in the fulfilment of the specified requirements (given below) for admission to the College of Education. Students graduating from schools whose work has not been so accredited will be admitted on probation, with the understanding that the work they have done will be compared with the list of requirements for admission; and that deficiencies are to be made up either in a Junior College of the University or in the School of Education.

2. *Specific requirements* (*beyond admission to college*) *for admission to the General Course in the School of Education.*

Philosophy (including Psychology and Ethics) and Educational Theory and Practice	2 Mjs.
English	2 Mjs.
History	2 Mjs.
Modern Language, other than English	2 Mjs.

NOTE.—In case these 2 Majors, taken in connection with previous work in Modern Language in the high-school course, do not give the student a reading knowledge of at least one Modern Language other than English, additional Majors will be required.

Mathematics	2 Mjs.
Science	4 Mjs.

NOTE.—Of these four, 1 should be in Botany, 1 in Physiography, and the other 2 in Chemistry or Geology, or in the Biological group.

An Art	1 Mj.

NOTE.—This may be Drawing, Shopwork, etc. If not presented for admission, it becomes a condition and is to be taken in the College of Education.

Electives	3 Mjs.

NOTE.—These Majors may be selected from any of the subjects named in the above list, or from an Ancient Language.

3. *Curricula of the General Course.*—The General Course includes 18

Majors, or two years' work, and, based upon the fulfilment of the preceding requirements *a*) and *b*), is of the grade of a Senior College in the University. The course is as follows:

Education	3 Mjs.
History, English, and Oral Reading	3 Mjs.
Arts	2 Mjs.
Mathematics	1 Mj.
Science, including Geography	3 Mjs.

NOTE.—The work in Arts is upon the basis of laboratory courses in the University, 2 hours being the equivalent of 1 hour in lecture or recitation.

Electives	6 Mjs.

NOTE.—These electives may be selected from any of the subjects mentioned in the above list. The student may either distribute these electives with a view to general teaching, or may concentrate them to specialize for kindergarten teaching, critic teaching, departmental teaching, etc.

4. *Graduation from the General Course.*—Completion of the entrance requirements *a*) and *b*) and of the necessary 18 Majors of the curriculum of the College of Education will entitle a student to receive a special diploma in Education, and also an appropriate Bachelor's degree. The work represents four years over and above graduation from a high school of recognized grade.

III. COURSES PREPARATORY TO TEACHING IN SECONDARY SCHOOLS.

These courses have the following features in common:

1. They presuppose the completion of the course of one of the Junior Colleges, or of its equivalent, under present University regulations.

2. They require a certain amount of work in educational theory after the completion of the Junior College work. The amount varies from 4 to 5 Majors in different courses.

3. They require completion of a certain amount of work in the particular subject which the person intends to teach in a secondary school. This varies from 6 to 8 Majors in the different subjects.[1]

These subjects are classified as follows, and constitute the various courses in which an intending high-school teacher may specialize:

History and Civics.	Mathematics.
Greek.	Physics.
Latin.	Chemistry.
French.	Geography, Physiography, and Geology.
German.	Biology (including Zoölogy and Botany).
English Language and Literature.	Home Economics.

4. They require the completion of a sufficient amount of elective work to make up the 18 Majors required for graduation from a Senior College.

NOTE.—In case the student enters upon a course looking toward teaching in a secondary school without having completed certain subjects in the Junior College, these subjects will have to be taken from the elective work of the Senior College. Psychology and Ethics are required for graduation and do not count in fulfilment of the 4 or 5 specified Majors in Education. Each one of the subjects listed also demands completion of certain courses in the Junior Colleges which may, in certain cases, exceed

[1] See also note under III, 4.

he amount necessary to fulfil the requirements of a Junior College course. In such cases the deficiency must be made up in the Senior College.

Graduation from courses preparatory to teaching in secondary schools.— The courses as outlined above are based upon the present provisions for receiving the degree of either A.B., Ph.B., or S.B. in the University, according to the character of the student's work. In addition, the completion of any one of the courses specified will entitle the student to a professional diploma in Education from the College of Education.

The Senior College Curricula are as follows:

History and Civics.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
Political Science: Civil Government of the United States		1 Mj.
History		6 Mjs.
Teachers' Training Course in History		1 Mj.
Sociology: Social Origins		1 Mj.
Geography		1 Mj.
Electives[1]		4 Mjs.
Total		18 Mjs.

Greek.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
History: Greek History		1 Mj.
Classical Archæology		1 Mj.
Greek		6 Mjs.
Electives		6 Mjs.
Total		18 Mjs.

Latin.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
History: Roman History		1 Mj.
Classical Archæology		1 Mj.
Latin:		
Tacitus' *Germania* and *Agricola*	1 Mj.	
Cicero's *Letters*	1 Mj.	
Latin Writing	1 Mj.	
Ovid	1 Mj.	
Teachers' Courses: General, 2 Mjs.[2]	1 Mj.	
Cæsar	1 Mj.	
Cicero and Virgil	1 Mj.	
		7 Mjs.
Electives		5 Mjs.
		18 Mjs.

[1] In case the student is preparing to teach Civics as well as History, most of these electives should be taken in Political Science.

[2] One of the teachers' courses counts as the fourth course in Education, specified above, and accordingly is not included in this total.

French.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
History		1 Mj.
French[1]		5 Mjs.
English Literature		2 Mjs.
Electives[2]		6 Mjs.
Total		18 Mjs.

German.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
History		1 Mj.
German[3]		5 Mjs.
English Literature		2 Mjs.
Electives[4]		6 Mjs.
Total		18 Mjs.

English Language and Literature.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
History		2 Mjs.
English Language and Literature		6 Mjs.
Electives		6 Mjs.
Total		18 Mjs.

Mathematics.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
Mathematics:[5]		
College Algebra or Surveying	1 Mj.	
Analytics	1 Mj.	
Calculus	1 Mj.	
Theory of Equations, Analytical Mechanics, Calculus, Modern Synthetic Geometry, Teachers' Courses, History of Mathematics	3 Mjs.	
		6 Mjs.
Physics:		
General Physics	3 Mjs.	
Mechanical Drawing	1 Mj.	
		4 Mjs.
Astronomy		1 Mj.
Electives, enough to make 18 Majors		3–12[6]
Total		18 Mjs.

[1] The requirement in French may be reduced if the student presents advanced work in French on admission.

[2] A reading knowledge of one modern language besides English and French is desirable.

[3] The requirement in German may be reduced if the student presents advanced work in German on admission.

[4] A reading knowledge of one modern language besides English and German is desirable.

[5] Pedagogy of Mathematics included under Education.

[6] Within these limits, 3 to 12 Majors, the number depends on the work done previous to admission to the School of Education. (See "Pre-Pedagogical Courses," p. 553.)

Physics.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
Mathematics:		
Analytics	1 Mj.	
Calculus	1 Mj.	
		2 Mjs.
Physics:		
General Physics	3 Mjs.	
Senior-College Physics	3 Mjs.	
		6 Mjs.
Geography: Meteorology		1 Mj.
Electives enough to make 18		5–14[1]
Total		18 Mjs.

Chemistry.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
Mathematics: Analytics		1 Mj.
Physics: General Physics		2 Mjs.
Chemistry:		
General Chemistry	3 Mjs.	
Qualitative Analysis	2 Mjs.	
Quantitative Analysis	2 Mjs.	
General Organic Chemistry	1 Mj.	
		8 Mjs.
Electives, enough to make 18		3–12[2]
Total		18 Mjs.

Geography, Physiography and Geology.

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
Astronomy: General Astronomy		1 Mj.
Geology:		
Physiography	1 Mj.	
Elementary Mineralogy and Petrology	½ Mj.	
Field and Laboratory Work	½ Mj.	
General Geology	1 Mj.	
Geographic Geology	1 Mj.	
Additional Geology (or Geography)	1 Mj.	
		5 Mjs.[3]
Zoölogy: Zoögeography		1 Mj.
Botany		1 Mj
Geography:		
Meterology	1 Mj.	
Geography of Continents	2 Mjs.	
		3 Mjs.[4]
Electives, enough to make 18		3–13[5]
Total		18 Mjs.

[1] Within these limits, 5 to 14 Majors, the number depends on the work done previous to admission to the School of Education. (See "Pre-Pedagogical Courses," p. 553.)

[2] Within the limits, 3 to 12 Majors, the number depends on the work done previous to admission to the School of Education. (See "Pre Pedagogical Courses," p. 553.)

[3] The student preparing to teach Geology should take at least two additional Majors of Geology.

[4] The student preparing to teach Geography should take at least two additional Majors in Geography.

[5] Within the limits, 3 to 13 Majors, the number depends on the work done previous to admission to the School of Education. (See "Pre-Pedagogical Courses," p. 553.)

Biology (including Zoölogy and Botany).

Education:		
General	3 Mjs.	
Special	1 Mj.	
		4 Mjs.
Chemistry: General Chemistry		2 Mjs.
Geology: Physiography		1 Mj.
Zoölogy:		
General Zoölogy	1 Mj.	
Field Course	1 Mj.	
Invertebrate Zoölogy	2 Mjs.	
Zoögeography	1 Mj.	
		5 Mjs.[1]
Physiology: General Physiology		1 Mj.
Botany:		
Morphology	1 Mj.	
Physiology	1 Mj.	
Ecology	1 Mj.	
Physiographic Botany	1 Mj.	
		4 Mjs.[2]
Electives, enough to make 18		1–12[3]
Total		18 Mjs.

Home Economics.

Education		4 Mjs.
Sociology:		
House Sanitation (Department of Sociology, Course 52)	1 Mj.	
Sanitary Aspect of Food and Water (Department of Sociology, Course 43)	1 Mj.	
Food and Dietetics (School of Education)	1 Mj.	
Evolution of the House (School of Education)	1 Mj.	
		3 of the 4.
Chemistry:[4]		
Analytical Chemistry (Department of Chemistry, Courses 6, 7, and 8)	3 Mjs.	
Elementary Organic Chemistry	1 Mj.	
		4 Mjs.
Physiological Chemistry		1 Mj.
Bacteriology		1 Mj.
Electives		5 Mjs.
Total		18 Mjs.

In each case it is understood that the special subjects mentioned in the special course are subject to modification, when other courses will, in the judgment of the head of a University department and with the approval of a Director of the School of Education, better meet the needs of the intending teacher.

[1] The student preparing to teach Zoölogy, especially, should take at least two additional Majors of Zoölogy. In this case, one of the two may be substituted for the fourth Major of Botany.

[2] If the student is preparing to teach Botany, especially, three additional Majors of Botany are recommended. In this case one of the above Majors in Zoölogy may be omitted.

[3] Within these limits, 1–12 Majors, the number depends on the work done previous to admission to the School of Education. (See "Pre-Pedagogical Courses," p. 553.)

[4] General Chemistry is presupposed.

IV. PROPOSED PRE-PEDAGOGICAL COURSES IN THE JUNIOR COLLEGES.

The foregoing points give the essentials of the arrangements of Senior-College work with reference to preparation for teaching in secondary schools. The Faculty of the School of Education recommends to the other faculties concerned the following permissive modifications of the existing work of the Junior Colleges:

1. *For Teachers of History and Civics.*

Philosophy:		
Psychology	1 Mj.	
Ethics	1 Mj.	
		2 Mjs.
History		3 Mjs.
Language (other than English)		4 Mjs.
English Composition		2 Mjs.
Mathematics:		
Trigonometry	1 Mj.	
College Algebra or Surveying	1 Mj.	
		2 Mjs.
Science:		
Physiography	1 Mj.	
General Zoölogy, Zoögeography, or Elementary Botany	1 Mj.	
		2 Mjs.
Electives		3 Mjs.
Total		18 Mjs.

2. *For Teachers of Greek and Latin.*

Same as now in the College of Arts.

3. *For Teachers of French.*

Philosophy	2 Mjs.
History	2 Mjs.
French	5 Mjs.
English Composition	2 Mjs.
Mathematics	2 Mjs.
Science	2 Mjs.
Electives	3 Mjs.
Total	18 Mjs.

4. *For Teachers of German.*

Philosophy	2 Mjs.
History	2 Mjs.
German	5 Mjs.
English Composition	2 Mjs.
Mathematics	2 Mjs.
Science	2 Mjs.
Electives	3 Mjs.
Total	18 Mjs.

5. *For Teachers of English.*

Philosophy	2 Mjs.
History	2 Mjs.
Modern Language (other than English)	3 Mjs.[1]
English	4 Mjs.
Mathematics	2 Mjs.
Science	2 Mjs.
Electives	3 Mjs.
Total	18 Mjs.

6. *For Teachers of Science and of Home Economics.*

Philosophy:		
Psychology	1 Mj.	
Ethics	1 Mj.	
		2 Mjs.
History:		
Modern Europe	1 Mj.	
United States	1 Mj.	
		2 Mjs.
Language[2] (not English)		4 Mjs.[3]
English Composition		2 Mjs.
Mathematics:		
Trigonometry	1 Mj.	
College Algebra or Surveying	1 Mj.	
		2 Mjs.
Electives: Within Science[4] (including Mathematics)		6 Mjs.
Total		18 Mjs.

[1] The requirement in Language shall not extend beyond a reading knowledge of two languag other than English. A reading knowledge of two languages other than English will be required, even though more than three Majors are necessary to secure this result.

[2] The requirement in Language shall not extend beyond a reading knowledge of two languages other than English.

[3] In case the student does not present Latin or Greek, a reading knowledge of two Modern Languages other than English will be required, even though more than four Majors are necessary to this end.

[4] Two Majors in each of the following subjects in which University credit was not given on admission: (1) Chemistry, (2) Physiography and Geology, (3) Biology (Zoölogy, Botany, Physiology).

SYLLABI OF COURSES IN SUMMER QUARTER.

EDUCATION.

METHOD OF THE RECITATION.

PROFESSOR DEWEY.

THE course will include a discussion of the function of recitation in the process of education. This will be taken up from both the social and the intellectual sides. Upon the social side the problem of individual and class teaching will be briefly discussed. Some use will be made of recent discussions in social psychology in indicating some of the ways in which social conditions modify the development of the individual. The main emphasis of the course, however, will be upon the intellectual side of the recitation. Upon this side the recitation will be discussed as furnishing the medium through which intellectual control or direction of mental processes is secured. Since the problem of intellectual control is that with which logic is concerned, the discussion will be carried on chiefly in terms of logical method. From this point of view the formal steps of the Herbartian school will be set forth and criticised. There will then be a brief discussion of the nature and value of experimentation of abstraction, symbols, comparison, induction, deduction, classification, and generalization, with special reference to the materials and methods available in class-work which represent these various logical functions.

Students who have not had a course in elementary logic should, if possible, familiarize themselves with Jevons, Fowler, Welton, Creighton, or some other elementary text-book in logic before taking the course. McMurry's *Method of the Recitation* gives a convenient summary of the Herbartian formal steps of instruction, and will be useful for reference during the course.

SYLLABUS OF COURSE IN EDUCATIONAL PSYCHOLOGY.

ASSISTANT PROFESSOR GORE.

First three weeks.—Discussion of problems set for psychology by education (*e. g.*, problems regarding attention, interest, moods, temperaments, forming of habits, memory, discipline, etc.) and of psychological principles available or relevant. The discussion will center about the psychology of habit and attention. This will be approached from the biological side with a study of the reflex-arc concept, the general structure of the nervous system, instinct, and adaptation; and will be followed by a psychological analysis of the different

types and stages of attention, and by a brief study of relations between habit and attention.

Second three weeks.—Psychology of typical forms of play, constructive work, and art. The discussion here will center about the psychology of mental imagery, the function of mental imagery in growth.

The problem of technique and appreciation—the meaning of the separation of the two in some phases of school-work; their psychological interdependence. Illustrative material bearing on this last point will be drawn from methods of teaching English grammar, composition, and literature.

Third three weeks.—Psychology of constructive work and art continued. Psychology of control, of imitation, and invention. Development of social personality, of consciousness of social and ethical relations.

The problem of interest and discipline.

Fourth three weeks.—Psychology of science work, of observation and experiment. Development of concepts, reasoning, judgment. Study of conditions that tend to arrest the development of questioning attitude into attitude of scientific inquiry; those that tend to direct and develop it. Illustrative material bearing on this point will be drawn from laboratory methods and text-books, especially in biology.

The problem of form and content. Meaning of the separation of the two in some phases of school work and in current educational discussions.

REFERENCES: The books most often referred to in this course will be: Baldwin, *Social and Ethical Interpretations in Mental Development*, and *Development and Evolution* (especially in connection with topics on imitation and invention, and the development of social personality); Dewey, *Psychology* (especially in connection with the analysis of attention, chap. iv; of concept, judgment, and reasoning, chap. viii; of æsthetic appreciation, chap. xv; and of the development of volition, chaps. xviii and xix); Donaldson, *The Growth of the Brain* (for data bearing on the structure of the nervous system); Groos, *The Play of Man* (for data bearing on the study of play and art); James, *Psychology, Briefer Course* (especially in connection with the study of the nervous system, chaps. vii, viii, and ix; instinct, chap. xxv; habit, chap. x; imagination, chap. xix; and will, chap. xxvi); Loeb, *Comparative Physiology and Psychology of the Brain* (for data bearing on the function of the nervous system).

FROEBEL'S TEACHINGS AND MODERN PSYCHOLOGY.

MISS PAYNE.

EVERY important practical question relating to school life, whether of subject-matter, of method, or of discipline, has its roots either in psychology or in sociology. The kindergarten has had a philosophy of its own in the teachings of Froebel. His writings yield psychologic truth and social doctrines to which the kindergartner goes for light upon these practical questions. The aim of this course will be to review some of the main statements of modern psychology, and to discuss some of these questions of general

significance from this point of view, and again from a strictly Froebelian standpoint.

Froebel's work was done before the theory of evolution had colored all thought and directed research; nevertheless his generalizations are, in the main, in harmony with those of the modern school of psychology. He believed that the divine principle revealed itself in the growth of the human being, and in all nature. He therefore reverenced the process of growth, he believed that to educate children one must study children, and that from earliest childhood one may find in the child himself hints of needs which to satisfy is to educate. To find what is psychologic in his writings, one must sift a mass of philosophy, poetic musings, and practical directions. It is interesting to select some of these statements and place them side by side with later accepted psychologic conclusions.

Dr. John Dewey says: "The unit of consciousness is an act; this act consists of a stimulus, and its co-ordination in or with a response. The highest order of thought is simply an elaboration of the central or coördinating process in this unity." Froebel says: "If we strive to grasp in a common unity this process of development, we find an element which manifests itself in the following forms: first, as a germinating and developing power, working from within outward; second, as a receptive power, from without inward; third, as an assimilative and formative energy, synthesis of the preceding powers. Thus the pivot upon which all turns is the recognition of life, of activity."

Psychology teaches that the reaction of a stimulus causes a movement first along the nearest path of discharge; for example, an incoming sensation from an infant's hand sets up a commotion in the central process which travels directly out along motor nerves to the hand; irritation of the sole of the foot causes a foot movement; contact of the lips with something foreign causes a sucking movement; and so on. Later the ganglionic connections and the action of central processes become more complex, an incoming stimulus takes a longer route, co-ordinations are formed, and several outward movements then take place as a result of motor discharges along several sets of motor nerves. Now the hand may reach for an object that announced itself by a sensory stimulus through the eye. The infant has arrived at a higher stage of development. Froebel says: "How different are the motor activities from the activities of sense, yet how each reacts upon the other! Each one of our baby plays has shown us either the recoil of movement upon sensation or of sensation upon movement. Not only is there reaction between motor activity and the activity of sense, but the activity of one sense excites the activity of other senses."

All consciousness is motor—this has become axiomatic. Froebel's whole scheme of plays and occupations is a recognition of this truth. He says: "Thought must clear itself in action and action resolve itself in thought." One most significant point in Froebel's creed is his statement of the impor-

tance of watching the reaction of bodily condition upon mental condition. This is being defined and cleared in many psycho-physical studies. James's theory of the emotions stands as one dividing mark between the old psychology and the new.

It is in the investigation of physical and psychical relations that the experimental school has brought the most appreciable criticism upon the work and play of little children. Here science has done for education what philosophy alone could not do. The resultant additions to brain and sense, physiology and hygiene, so enlarge our knowledge of the child as a nervous organism that we can criticise the demands that the activities of the kindergarten make upon him with a certainty impossible heretofore.

We find throughout Froebel's writings allusions to the stages of growth. The psychologist has announced a law of relation between the full realization of one stage and the succeeding, and has urged the necessity of full and complete exercise and nutrition at each stage. Froebel said: "Give to each stage that which the stage demands." At the same time he emphasizes the necessity for continuous development throughout these stages.

A summary of the periods of growth leading from infancy to seven years might be made somewhat as follows:

1. Period of spontaneous and reflex movement through which sensations, percepts, stimulus to controlled movement, and power of control begin to be acquired.

2. Period of increased sense-perception, image-forming, and acquisition of co-ordinated movements; sense of personality begins to show in the response to touch and presence of different individuals.

3. Interpretation of world of objects in real significance; recognition of persons; discovery of personal agency in producing effects.

4. Imitation furnishes new modes of control and a larger acquaintance with persons, their feelings and desires; stronger bond between self and others.

5. Speech and locomotion enlarge the range of experiences; interpretation of the natures of persons and things through representation, dramatization, and creation of new meanings for familiar objects; play in its higher sense; discovery of new uses and combinations; selection of means to an end.

6. Forming ends to be reached by processes which may or may not be pleasurable in themselves; means are tried and rejected or modified, involving deliberation, comparison, judgment, and conscious plan; the more remote the end, the less it is pursued for the enjoyment of the process of realization, the more the work element enters and play retires.

REFERENCES: Froebel, *Education of Man;* Preyer, *Infant Mind;* Shinn, *Biography of a Baby;* Baldwin, *Mental Development, Methods and Processes;* James, *Psychology;* Wundt, *Outlines of Psychology*, chapters on "The Child" and "Social Communities;" Dewey, "Some Principles of Mental Development in Early Infancy;" *Transactions of the Illinois Society for Child Study.*

QUESTIONS.

Sequence.— Is it possible so to use Froebel's schools of handwork that children who are not yet in the formulating stage of thinking are made to carry out prematurely a grammar of form?

Play.— Is the line too sharply drawn between play and work at the conclusion of the kindergarten experience? Should work be done in the kindergarten and more play enter into the first years of school? Would the last year of the kindergarten be strengthened by the pursuit of real and permanent constructions in place of some of those with a symbolic value only? Would the first year of school be as fruitful if the play of imagination in dramatic action took a prominent place? Can this play be made to serve the understanding of subjects of fundamental worth?

REFERENCES: Dewey, *The School and Society;* Sully, "The Little Artist," in *Studies in Childhood.*

Play, games, construction.— In what matters are children inclined to routine, form, and conservatism? On what are they radical, individual, and logical? What healthful use can be made of the first-named tendency? What dangers attend it when used by kindergartners? What dangers are incurred by overstrain of the truly logical powers of children? Have you seen children made restless and argumentative by it?

REFERENCES: Earl Barnes, "The Child as a Social Factor," in *Transactions of the International Congress of Education,* 1893; Sully, "The Dawn of Reason," in *Studies of Childhood;* Baldwin, chapters on "Play" and "Art" in *Interpretations.*

Group plays.— Can the right degree of initiative, freedom, and genuineness be secured by plays and games in groups of from thirty to sixty children? What are the typical motives in games of three-year-old children? Of five- and six-year-old children? When does the power of organization begin to appear? How large a group will cohere in play without an adult leader at the age of six? In what is an adult leader most needed— in gathering subject-matter for use in the play, or in directing its expression in the form of the play?

Where does the element of competition naturally enter games?

REFERENCES: Johnson, "Education by Plays and Games," *Pedagogical Seminary,* Vol. III, No. 1; Genevra Sisson, "Children's Plays," in *Studies in Education,* edited by Earl Barnes; Croswell, "Amusements of American Children," *Pedagogical Seminary,* Vol. VI, No. 2; Gulick, "The Psychological, Pedagogical, and Religious Aspect of Children's Group Plays," *ibid.;* articles on games and plays by Caroline Frear Burke in *The Kindergarten Problem;* Froebel, chapter on "Group Plays," in *Pedagogics of the Kindergarten;* Böhme, *Deutsches Kinderlied und Kinderspiel* (Preface).

Symbolism.— What are the various meanings attached to this word in its educational application? What is meant by "vicarious experiences?" What was Froebel's idea of symbolic teaching in the *Mother Play Book?* Does he indicate particular or typical experiences? Does symbolic teaching

imply the understanding of a law without many accumulated experiences in that law, by fulfilment and by opposition? Why did Froebel select certain forms as symbols? Are they arbitrary? Are they products (as symbols of adult or childish experience)? Does the parallelism of the use of symbols by primitive man and that by the child hold? Is development ever arrested in kindergartens by holding to a too limited material because of its symbolism when power demands more material and greater variety to work with?

REFERENCES: Froebel, the plays of "Grass Mowing," "The Weather-Vane," "The Bird Nest," "The Five Knights," in *The Mother Play Book;* extracts from the *Pedagogics;* Sully, chapter on the "Age of Imagination," in *Studies in Childhood.*

Give a résumé of the psychological equipment, the interests, and the powers of a three-year-old child. Notice especially the following characteristics and state the treatment that they necessitate (illustrate in games, plays, and stories): (1) fleeting nature of activities; (2) small power of resisting new stimuli from without; (3) strength of initiative instinct shown in representative plays; (4) love of repetition.

What are the chief problems involved in the organization of a curriculum for five-year-old children? Are we to face the problem of helping them to find relations between what seems unrelated, or are we to help them to differentiate the parts of their social world, that they may reunite them with a sense of their efficiency and value to the whole?

Discuss the various bases of kindergarten programs: (1) Mother plays of Froebel as a basis; (2) play founded on change of season; (3) completion of a circuit of social experiences in succession, as, from family, to trades, to state, etc.; (4) common fundamental social experiences of the children.

COURSE OF STUDY IN PRIMARY GRADES.

MRS. THORNE-THOMSEN.

FIRST HALF OF THE FIRST TERM.

TOPICS FOR DISCUSSION.

I. Community life as a basis for a course of study: (1) What community life in the school should be; its aim and organization. (2) Relation of good habits and moral qualities to social work. (3) Relation of the school to the larger community.

II. Selection of subject-matter: (1) Relation of knowledge to the needs of social work. (2) Relation of social work and activities to (*a*) recitation, (*b*) modes of expression, (*c*) reading and writing; physical training.

III. Discussion of some phases of social activities which may be carried on in the school: (1) Care of school building and grounds. (2) Cooking. (3) Care of domestic animals. (4) Gardening. (5) Weaving and sewing. (6) Making of pottery.

IV. History: (1) Study of human life and social activities of the environment. (2) Study of primitive man. (3) Centers of interest, home, food, and clothing. (4) Courses of study in history for the primary grades.

V. Literature: (1) The place of stories in child-life. (2) Criterion for the selection of stories. (3) Ideals and ideas of the fairy-story. (4) Misconceptions. (5) Methods of presentation. (6) Suggestive list of stories and books for children.

VI. Typical stories: (1) Stories of industry, occupations, and invention. (2) Stories of primitive people. (3) Stories of children of today. (4) Stories of children of other lands and long ago. (5) Stories for particular occasions. (6) Fairy-stories and myths.

VII. Nature study: (1) The child's natural environment. (2) Experiments growing out of childrens' questions concerning this environment. (3) Field trips. (4) Science work relating to the social activities of the school. (5) Outlines of science work for the primary grades discussed.

VIII. Reading: (1) The comparative value of reading and social occupations to a child of six years of age. (2) When should reading be taught? (3) Past and present "methods" of teaching reading. (4) Phonics. (5) Bad habits of reading, and how they may be corrected. (6) Silent and oral reading compared; the special function of each. (7) Relation of reading to all the work of the school.

IX. Writing: (1) Purpose of writing; teacher's standpoint, child's standpoint. (2) Past and present methods discussed. (3) How skill is acquired. (4) Spelling, oral and written; the value and place of each. (5) Relation of writing to reading. (6) Relation of writing to all the work of the school.

X. Number: (1) Reasons for teaching arithmetic. (2) How much number work is required to carry on the activities of the home and school effectively? (3) Relation of arithmetic to all other lines of work. (4) The teaching of the fundamental operations, fractions, and decimals. (5) The place of drill.

XI. Expression: (1) Dramatic representation, its special function. (2) Modeling, painting, and drawing. The value of each. (3) The relation of all modes of expression to the subjects of study.

XII. Discussion of a course of study for the first grade.

XIII. Discussion of a course of study for the second grade.

XIV. Discussion of a course of study for the third grade.

XV. Discussion of a course of study for the fourth grade.

ROUND TABLES ON ELEMENTARY-SCHOOL WORK.

(Second half of the first term.)

July 6. "Social Activities in the Elementary School." Mrs. Thomsen.

July 7. "Stories for Primary Children." Mrs. Thomsen.

July 8. "Literature and Dramatic Exercises." Miss Fleming.

July 9. "History in the Elementary School." Miss Deratt.
July 10. "Geography in the Elementary School." Miss Baber.
July 13. "Science in the Elementary School." Mr. Jackman.
July 14. "Excursions." Miss Wygant.
July 15. "Painting, Drawing, Blackboard Illustrations." Miss Covington.
July 16. "Reading and Writing in Primary Grades." Miss Wygant.
July 17. "Manual Training." Miss Langley.
July 20. "Textile, Clay-Work, Metal-Work." Mr. Duncan.
July 21. "Kindergarten." Miss Allen.
July 22. "Relation of Kindergarten to First Grade. Miss Payne.
July 23. "Morning Exercises." Miss Hall.
July 24. "The Curriculum." Mrs. Thomsen, Miss Hall, Miss Wygant.

NATURAL SCIENCES.

COURSES IN THE TEACHING OF NATURE-STUDY.

PROFESSOR JACKMAN.

81 A. PRINCIPLES AND METHODS IN FIELD-STUDY.

The landscape as a source of subject-matter for nature-study. Based upon the outdoor materials afforded by the season. Students are expected to provide themselves with water colors and paper for landscape sketching. Other forms of expression.

NOTE.—It is recommended that students take an art course in painting and drawing in connection with this course.

Intended for students who enter for three weeks only. Given the first three weeks and repeated the second three weeks. Not for credit.

Outline of Course. Considerations as to Subject-Matter.

1. The landscape in its broader sense and as a whole; as an organism. Dominant centers of organization. Minor centers. As a moving picture: hourly, daily, seasonal, and cosmic changes. Evidences of change.

2. Interpretation of the landscape through color: the significance of color and color changes. Contrasts in the various seasons and their significance. Relations of color to light.

3. Surface characteristics: elevations, depressions, slopes, drainage.

4. Land and water relations: lakes, ponds, streams, marshes, moist and dry areas.

5. Plant life: its most striking divisions. Centers of organization. Timber and meadow lands. Water margins — valleys and shores. Marshes. Water areas. Dry areas. Border lines.

6. Animal life: its largest divisions. Centers of organization. Adaptations of structure. Relations to plants.

7. Distribution of heat and light on the landscape: daily, monthly, and seasonal. Surface and soil temperature. Use of the skiameter.

8. Distribution of moisture: rainfall; relative humidity; moisture in soils. Use of rain gauge and psychrometer.

9. Human life in the landscape: farms, gardens, sites for dwellings and factories; roads and streets. Development of industries and commerce. Political relations.

NOTE.— For an outline of the pedagogical questions to be considered, see after Course 82 A, below.

82 A. PRINCIPLES AND METHODS OF LABORATORY WORK ON A SELECTED AREA.

A study in experimentation as a means of solving special problems relating to particular landscape features and phenomena. Students are expected to provide themselves with water colors and paper for landscape sketching. It is recommended that an art course in painting be taken with this course. Summer quarter, first term; M.

Outline of Course. Considerations as to Subject-Matter.

1. Measurement and topographic survey of the area selected for study. Mapping and plotting.

2. Use of skiameter in the determination of light and heat intensity on the area — daily, seasonal. Plotting of results. Use of sunshine recorder.

3. Temperature of air, soil, and water. Plotting and comparison of results observed. Effects of slope, moisture, nature of soil, etc., on temperature.

4. Character of soil. Mechanical constituents. Capillarity. Capacity for water. Actual amount of water at different depths. Loss by evaporation. Organic matter.

5. Adaptation of animals and plants to different parts of the area. Roots, stems, leaves, flowers, fruits. Succession of plants during the season. Succession of plants in the history of the area. A study of the plant constituents. Calculation of amount of matter produced by growth in a season. Distribution and succession of animal forms. Use of illustrative museum material.

6. Rainfall on the area, seasonal and annual. Comparison with the annual average. Study of weather maps. Various forms of records for meteorological observation. Use of rain gauge and psychrometer. The use of the anemometer, barometer, and barograph.

7. Economic aspects of the area. Fitness for dwellings and factories; for gardens, for roads, etc. Relations of the cultivated plants to those growing wild.

PEDAGOGICAL CONSIDERATIONS RELATING TO THE PRESENTATION AND ADAPTATION OF SUBJECT-MATTER TO THE PUPILS OF VARIOUS GRADES.

(To be taken up in connection with both Courses 81 A and 82 A.)

1. Presentation of subject-matter: *genesis of the image.* The landscape as a basis for study of all science. Adaptation of its study to children. Relation of nature-study to science.

2. Expression: *definition of the image.* Color work as a means of expression; its fitness for children. Relation of painting and drawing to seeing. Clay-modeling in form-study. Function and form of written work.

3. Elementary mathematics: place of quantitative results in nature-study; adaptation of mathematical work (*a*) to the requirements of the subject; (*b*) to the capabilities of the pupils.

4. Reading as an aid in nature-study; its relation to observation.

5. Relations of nature-study to history and literature. Types of literature inspired by modern scientific ideas.

6. Place of nature-study in the curriculum: its relations to the social and industrial life of the pupils.

7. The moral bearings of nature-study. As a direct and indirect means in the development of character.

GEOGRAPHY.

ASSOCIATE PROFESSOR BABER.

DURING the first term of the summer quarter two courses in geography will be given. Course 106 is intended for teachers in the elementary schools. Course 107 is designed especially for teachers of geography in the elementary, secondary, and normal schools, and will be open to all who have a knowledge of physiography.

During the second term of the summer quarter (Course 108) the work in geography will be given in the field. This course will form a basis for the teaching of geography; it will consist of a study of the physiography, life, and industries of the regions visited. The field will be (*a*) northern Illinois, southern Wisconsin, and the Mississippi river from Prairie du Chien to Rock Island; or (*b*) the St. Lawrence river from Niagara Falls to the Saguenay river.

COURSE 106. THE STUDY AND TEACHING OF LOCAL AND CONTINENTAL GEOGRAPHY.

I. *Local geography.*—Experience is the basis of thinking; hence local geography must form a large part of geographic consideration. Within accessible distances from almost every school may be found the elements which make up the physical, life, and culture aspects of the world's landscapes. This region is especially rich in geographic types, both natural and cultural. Excursions will be made to Glencoe for the study of wave action,

and also for the study of glacial drift; to the south shore, for a study of lake action on a low coast; to Dune Park, Ind., for sand dunes; to Cary, for a study of a terminal moraine; to Stony Island, for a study of glacial grooving and striae; to Fraction Run, where a stream has cut through limestone; up the Chicago river by boat, for a view of the industrial activities. Visits will also be made to some of the leading industrial centers of Chicago.

Landscapes: Elements which compose landscapes (form and color). Type-forms: Valleys, hills, mountains, plains, lakes, rivers, seas.

1. Valleys—formed by erosion. (Study ravines in clay at south shore and Glencoe; make valleys in out-of-door laboratory.) Process of lowering and widening of valleys. Formation of cañons, terraces, flood plains, deltas. Finding of permanent streams. Influence of rivers on harbors. Relation of Chicago river and Calumet river to Chicago.

REFERENCES: Davis, *Physical Geography;* Tarr, *Physical Geography;* Gilbert, "Henry Mountains," *U. S. Geographical Survey;* Gilbert and Brigham, *Physical Geography;* Salisbury and Alden, *Chicago and its Environs;* Russell, *Rivers of North America;* Geikie, *Earth Sculpture;* Dryer, *Physical Geography.*

2. Hills and depressions—formed by wind. (Study of sand dunes and swamps at Dune Park.) Genesis of dunes and swamps. Origin of sand. Location of the dune areas of the world. Movement of dunes. Method of making dunes stationary. Value of sand dunes.

REFERENCES: Davis, *Physical Geography;* Salisbury and Alden, *Chicago and its Environs;* Marsh, "Deserts," *Man and Nature;* Gaye, "Deserts," *Great World's Farm;* Johnston, "Deserts," *Compendium of Africa;* Van Dyke, *The Desert;* Sven Hedin, *Through Asia,* Vol. I.

3. Hills, valleys, and plains—due to glaciers. Contributions of glaciers to the local geography of Chicago. (Study of work of glaciers at Cary, Glencoe, and Stony Island.) Nature of material left by glacier; effect on bed-rock; location of existing glaciers. Extent of glaciation of North America, Eurasia. Meteorological conditions favorable to the formation of glaciers. Movement and work of glaciers. Was the North American continental glacier beneficial or detrimental to the areas affected? What would have been the probable result had the glacier reached the gulf of Mexico? What would be the probable condition here had the glacial period never occurred?

REFERENCES: Salisbury, *Journal of Geography,* Vols. I and IV; Salisbury and Alden, *Chicago and its Environs;* Davis, *Physical Geography;* Scott, *Introduction to Geography;* Chamberlin, "Terminal Moraine," *Third U. S. Geographical Survey;* Russell, *Glaciers of North America;* Geikie, *Earth Sculpture.*

4. Mountains and valleys — due to orogenic movement. (Illustrate mountain folding in laboratory.) Appearances of young and old mountains: rocks, vegetation, animal life, waterfalls, lakes, snow, glaciers. Effect of mountains on climate, and on distribution and concentration of peoples. Influence of mountains on rivers.

REFERENCES: Davis, *Physical Geography;* Reclus, *History of a Mountain;* Hutchinson, *Story of the Hills;* Gilbert, *Henry Mountains.*

Lakes: Lake Michigan. (Show wave-action in laboratory.) Wearing coast (Glencoe) — formation of sea cliffs, sea caves, terraces, distribution of eroded material. Building coast — sand bars, spits, beaches. Use: to commerce; water supply; fishing industry; sand industry. Lighthouses; life-saving station. (Visit Life-Saving Station at Jackson Park.)

REFERENCES: Shaler, *Beaches and Tide Marshes;* Davis, *Physical Geography;* Tarr, *Physical Geography;* Russell, *Lakes of North America.*

II. *Continental Study.*— North America as a type continent. Location and relation to other continents on the globe; size; shape; topography; climate; life; people.

1. Western highlands: position; extent; altitude; appearance; formation of Rocky mountains, Sierra Madre mountains, Cascade mountains, Sierra Nevada mountains, Coast Range; Great Basin; Mexican plateau; Central American mountains. Characteristics of the river basins found on western slope of great mountain mass — Colorado, Columbia, Frazier, Yukon, Sacramento, San Joaquin river basins. What advantages for human occupation do the western highlands possess? Influence of this great land mass on the rest of the continent. Influences, both good and evil, of desert, or semi-desert, region of the remainder of the continent.

2. Great central plain: extent; elevation; winter and summer appearance; glaciated area; account for lakes; non-glaciated region. Characteristics of the river basins — Mississippi, Mackenzie, Hudson Bay system. Value of the great plain in the development of the continent. Would a different arrangement of lowlands and highlands improve the continent as a home for man?

3. Eastern highlands: location; extent; appearance; Canadian highlands. Appalachian system — New England mountains; Blue Ridge; Alleghany plateau; Appalachian valley; Piedmont. Brief outline of geologic formation of the Appalachian system. Account for position of the Delaware, Susquehanna, Potomac, New, and Tennessee rivers. What is the effect of the Piedmont region on the rivers that cross it? What is the value of the Appalachian highlands to the present inhabitants of the United States? In what way did the mountains aid the colonists? What influence did they exert on the Civil War? Characteristics of St. Lawrence river basin.

4. Coastal plain: extent; appearance; formation. Account for shape of coast line; coastal islands; agricultural value of the coastal plain. What influence did the coastal plain exert on early settlement?

5. Central America and the West Indies: topography; formation; climate; products. Value of geographic position of the West Indies. Most important islands of the Greater Antilles; of the Lesser Antilles. Influence of volcanoes and coral reefs in the West Indies. Probable influence of the isthmian canal upon Central America and the West Indies.

6. Climate of North America: prevailing winds; movement of storm centers in the United States; distribution of heat. Southern limit of the

winter isotherm of 32°. Distribution of rainfall; snowfall. What would be the effect on the climate of North America if the eastern and western highlands had been reversed in position? What would be the effect on the climate of the plain if a high range of mountains crossed the northern country from east to west? What would be the effect upon this region if the Gulf of Mexico and the Caribbean Sea were land?

7. Vegetation: Distribution of grassy areas; of forests—conifer, deciduous, tropical. Products of each.

8. Industrial areas: agricultural; mining; stock-raising; lumbering; fishing; manufacturing. Are the present industries of North America the probable future industries of their respective areas?

9. Cities: Distribution of important seaports. Account for the location. Distribution of important inland cities. Distribution of political cities. Where will the great cities of the future be located? Why?

10. Political divisions. Geographic and political relation of the other political divisions of North America to the United States.

REFERENCES: North America, general description and western highlands: Mill, *International Geography; Compendium of North America;* Mill, *Realm of Nature;* Shaler, *Nature and Man in America; idem, Story of Our Continent.*

Central plain: Mill, *International Geography;* Reclus, *Earth and Its Inhabitants,* Vols. I, II; Dawson, *Canadian Colonies;* Russell, *Rivers of North America;* Russell, *Lakes of North America;* Stanford's *Compendium of Geography,* Vols. I, II; Shaler, *United States; Story of Our Continent;* Tarr and McMurray, *North America.*

Appalachian mountains: Davis, *Physical Geography of Southern New England,* "National Geographic Monographs;" Willis, *Appalachian Mountains, Northern Section,* "National Geographic Monographs;" Hayes, *Appalachiau Mountains, Southern Section,* "National Geographic Monographs;" *Compendium of North America.*

Central America: *Bulletin of Republics of America,* "Nicaragua," "Costa Rica," "San Salvador;" Brigham, *Guatemala, The Land of the Quetzal;* Bates, *Central America;* Vincent, *In and Out of Central America.*

West Indies: Hill, *Cuba, Jamaica, and Porto Rico, with Other Islands of the West Indies;* Hill, "Geology of Cuba," *Bulletin,* Vol. XVI, No. 15, Museum of Comparative Zoölogy, Cambridge; Hill, "Geology of Jamaica," *ibid.,* Vol. XXXIX; Hearn, *Two Years in the West Indies;* Paton, *Down the Islands;* "Cuba," *National Geographic Magazine,* May, 1898; "Martinique," *ibid.,* July, 1902; "Martinique," *Century,* September, 1902.

Climate: Davis, *Physical Geography; Elementary Meteorology;* Waldo, *Elementary Meteorology;* Archibald, *The Story of the Atmosphere; Compendium of North America.*

Industries: Shaler, *United States;* Marsh, *The Earth as Modified by Human Action;* Paton, *Natural Resources of the United States;* Mill, *International Geography;* McFarlene, *Commercial Geography;* Adams, *Commercial Geography;* Keltie, *Applied Geography;* Mill, *Elementary Commercial Geography.*

COURSE 107. THE AIM OF GEOGRAPHIC TEACHING IN THE ELEMENTARY AND SECONDARY SCHOOLS.

1. Kind of imagery: (*a*) dynamic, (*b*) static. What geographic images are necessary to an appreciation of history? Age at which the desire for casual relations is strong.

2. Æsthetic training. Is the æsthetic appreciation of landscape enhanced by scientific knowledge? In what aspect of the landscape are children first interested? Can a love of landscape be cultivated? Influence of the æsthetic aspect of the landscape on the distribution of people.

REFERENCES: Shaler, "Landscape as a Means of Culture," *Atlantic Monthly*, December, 1898; Shaler, *Interpretation of Nature;* Geikie, *Scenery of Scotland;* Lubbock, *Scenery of Switzerland;* Hamerton, *Landscape.*

3. Moral influence of the right study of geography.

4. Essential knowledge.

a) Experiential information.

(1) Field-work. Guide for the selection of areas for field trips. Manner of conducting excursions. Difficulties met with. Results of field-work. Excursions to industrial centers, farm, quarry, manufactories. Value of industrial excursions. Opportunities for training students on excursions not afforded in the schoolroom.[1]

(2) Laboratory.[2] Experiments to illustrate the development of land forms; with running water—formation of valleys, cañons, islands, deltas, falls, hills, mountains; by wave action—sea cliffs, sea caves, sand bars and sand spits, harbors, bays, gulfs, peninsulas; by air currents—formation of sand dunes; by lateral pressure—formation of mountains by folding, volcanoes; by evaporation and condensation—rainfall, frost, snow. Measurement of the altitude of the sun. The amplitude of sunrise and sunset. How construct a geographic laboratory out of doors; indoors.

(3) Museums. Collection and use of museum material. Circulating museum.

b) Knowledge obtained by indirect means. Geographic literature for elementary and secondary schools. Books for teachers. Geographic magazines for teachers and students.

c) Maps. Value of map-making. Use of reliefs, physical, contour, political, hachure, and relief maps. Physical wall maps: Kiepert's series, Habericht-Sydow series, Rand-McNally; Atlases: Andree, Steeler, Berghous, McMillan, Longman's *New School Atlas;* political maps: Johnson, Bacon, Rand-McNally; relief: Howells, Davis, models; globes. Which should precede—map-making or map-reading? What is the value of map-drawing to the pupil? In what grades can contour maps be used? In what grades should contour maps be made? How can a map be presented so as to serve its function as a symbol? What maps are most useful in elementary and secondary schools? Best selection of contour maps of the United States for use in the elementary and secondary schools. *United States Topographic Folios.*

[1] Excursions will be made to typical geographic areas and industrial centers.

[2] The term "laboratory" is here used when referring to experiments which are performed in order to discover some natural law.

d) Pictures. Photographs colored and uncolored; paintings; drawings; slides. Selection of type pictures of earth forms; industries; homes; people. Places for obtaining pictures.

5. Expression. Sand-modeling, chalk-modeling, painting and drawing. Relation of expression to observation, to memory. Value of landscape drawing in black and white; in colors. Creative work in geographic drawing. Skill in graphic expression necessiated for teaching geography.

6. The basis for the selection of a curriculum for the elementary and secondary schools: Culture; utility. At what age should the study of geography begin? When end? Why? When are children naturally interested in industrial geography; in political geography; in physical geography; in biogeography; in ethnogeography? What phases of geography, if any, should continue through the elementary and the secondary schools? How much of the world's geography should be covered in the teaching of physiography in the high school? What relation should be maintained between history and geography in the elementary and secondary schools? What influence should the world's current events have upon the selection of subjects of study? What influence should local changes — meteorologic, physiographic, and cultural — have upon the daily program? How can geography be made a study of principles rather than a study of facts? Laws which govern topographic forms; climate; distribution of vegetation and animals; distribution of cities; products; commerce. When should a child be made conscious of the principles underlying geographic facts?

MATHEMATICS.

PROFESSOR MYERS.

WHATEVER may be said concerning the pedagogy in general of the recent past, the most obvious, if not the most flagrant, fault of recent mathematical pedagogy is its fragmentary character. It fails signally to recognize the important pedagogical discovery of a few years since, that the whole boy comes to school. Time forbids entering here upon the philosophy of the origin of this patent fault, though reasons for its prevalence among us would not be far to seek. But in this age of pedagogical stir phenomena are being thrown to the surface of the educational waters too rapidly to be accounted for; we are able only to take account of them, and to explain what we mean when we think we see one. For the present, therefore, we shall be content with a few words of explanation of what we mean by the statement that the most telling weakness of recent mathematical pedagogy is its fragmentariness.

With the general enrichment and consequent disturbance of the elementary and secondary curricula through the introduction of the modern subjects, mathematics has for a long time been playing at "Pussy wants a corner." She is still passing nervously from neighbor to neighbor in the general scram-

ble for a "corner." Here is an educational writer who would crowd her into the corner with nature-study, or even with elementary meteorology or soil study; another says she must make shift with geography; another with manual training; another with the industries of the home; another with those of the farm or workshop; another with business; another with physics; and so on *ad libitum*. Each prepares a text showing that he has found the true place of mathematics. From the standpoint of the content of mathematics there are those who tell us that mathematics is counting; others that it is measuring; and others still that it is the science of establishing a correspondence, one by one, of things or ideas about things. Finally, there are still others who believe it is all of these things and more too. The writer believes, with others, that it is the science which has to do with the entire quantitative side of the life of the individual.

The mathematical work of all departments of the School of Education is based upon this idea, and the course in the pedagogy of elementary mathemathics which follows is intended to give any persons who desire an opportunity to see with what success or lack of success this idea is followed out in the Elementary School of the School of Education.

134. PEDAGOGY OF ELEMENTARY MATHEMATICS.

The following course in elementary mathematics will be offered during the summer quarter:

First three weeks.—This will comprise a general presentation of the work in mathematics throughout the Elementary School. Such an exposition as time permits of the principles controling the work and of the relations of mathematics to the other subjects of the elementary curriculum will be given.

Second three weeks.—The second three weeks will be given to a more detailed study of the special mathematical topics and methods of presentation for the primary grades. The study will descend into particulars as to problems and teaching plans, to whatever extent the brief time permits.

Third three weeks.—The matter and method of treating mathematics in the grammar school will receive chief emphasis during this term. Laboratory and field-work in mathematics suitable for the grammar grades will be given considerable attention.

Fourth three weeks.—This period of time will be given to the consideration of the matter and manner of mathematical teaching required to make the transition from the elementary to the secondary school easy and natural to the pupil. It will concern itself with the closing work of the grammar-school and the beginning work in high-school mathematics.

135. ELEMENTS OF SURVEYING.

This course aims at giving the student a working familiarity with the customary instruments of plane surveying, some degree of skill in the use of

these instruments, together with a knowledge of the typical problems of the surveyor and civil engineer and the ability to solve these problems. The work will consist of field-work, the taking of field notes in good form, the reduction and discussion of these notes, trigonometric computations by logarithms with and without the slide rule, and the drawing of topographic and profile maps. The pedagogic order will be from the field tract, or course, to the concise description by word and sketch of the salient features of the proposed problems, through the geometrical representation of the problem to its solution, and, finally, the return to the field by a careful interpretation of the meaning of the results. It is believed that one of the values of the course will be to show secondary mathematical teachers many ways in which, with inexpensive apparatus, the elements of surveying may be used in their classes.

Among the problems to be solved will be included the following :

1. Study of the length of the pace under a variety of conditions influencing it.
2. Measurement of distances, free and obstructed, by pacing, by chaining, and by the steel tape.
3. Measurement of angles by chain, by tape, by compass, and by transit.
4. Problems with the compass and transit.
5. Determination of areas from measured data by the methods of engineering practice.
6. Differential and profile leveling.
7. Contour leveling.
8. Determination of heights.
9. Staking out buildings.
10. Surveys with plane table and stadia.
11. Surveys with tranist and stadia.
12. Areas by latitudes and departures.
13. Triangulation.

The prerequisites for admission to this course are reduced to a minimum. Any applicant who has completed high-school algebra and geometry (including solid geometry), who can show ability to use the six trigometric ratios, and can compute by logarithms will be admitted to the work of the first term. For admission to the work of the second term of the quarter a knowledge of plane trigonometry, or the work of the first term, will be required. Minor credit will be given for the satisfactory completion of the work of either term, and major credit for both.

136. HISTORY OF THE TEACHING OF ELEMENTARY AND SECONDARY MATHEMATICS.

This course will be given in the summer quarter, in case there seems to be a sufficient demand for it. If, however, it is given, course No. 135 will not be given.

It will have to do with the historical order of ideas that have dominated the teaching of arithmetic, geometry, algebra, and trigonometry in the past. It will undertake to point out the influences which prepared for and shaped the reforms of the past as to method and matter in this teaching, with the view to rendering the modern teacher more intelligent as to what promises improvement today and to economizing his efforts to improve his own teaching. A knowledge of the traditions and influences which have shaped the past teaching of one special subject renders one capable both of valuing these influences at their true worth and of breaking with them when they become an obstruction to his progress. His respect for them is not the superstitious awe of ignorance, but is the intelligent respect for the consensus of the accumulated opinions of the past, which may or may not have an important bearing on present-day pedagogical movements. The practice of any teacher is both steadied and liberated by some knowledge of how his special subject came into its present state and relation in the school. Attention will be focused mainly upon the bearing of the history of mathematics upon current teaching.

The course will be given by text-book, lectures, and library references. It will run through the quarter and will count for major credit. Trigonometry will be required for admission to it.

SPEECH, ORAL READING, AND DRAMATIC ART.

ASSOCIATE PROFESSOR FLEMING.

COURSE I. GENERAL COURSE FOR TEACHERS IN ELEMENTARY AND SECONDARY SCHOOLS. OPEN TO ALL TEACHERS.

Expression is a social function. The school gives ideal conditions for acquiring power in expression, and it should be organized to give the child ample opportunity to use this power for the good of the whole community.

I. *Expression.*— Expression is the natural result of all thinking, and, when controlled by the will, becomes a means of image-growth. It is habit-forming. It is character-making. Expression has three functions: first, its physical function, the training and growth of the body; second, its intellectual function, reaction upon thought; third, its moral function, the development of motive and the training of the emotions. These are in reality one in action. Any attempt to separate them is fatal to all.

Expression is a necessity of growth, a revelation of power, of one's largest self and highest possibilities. Definite, clear thinking produces definite, clear expression. Vague, indefinite thinking produces vague, indefinite expression. It is uncertainty that paralyzes.

Each mode of expression has its own particular reactive function. Form, necessary to any clear imaging, is realized by the plastic arts, a closer

analysis of form by drawing, of color by painting, of complete synthesis by writing. Dramatic art focuses the experiences gained in all the other arts, and combines them into one supreme act. The product of each mode of expression reinforces all the others. Children should get a wide outlook — taste expression in every form — no specialization.

II. *Reading.*— Reading is thinking. It presupposes a certain experience on a subject. It is an organic part of the study of any subject. Attitude of the child toward books. Preparation and motive for their use. Reading sometimes a dissipation. Waste of time and energy in learning to read. Where should the problem of learning to read be solved? The habit of thinking of the forms of expression. Reading to the children.

III. *Oral reading.*—Only one mode of expression. What kind of images demand oral expression? Compare oral reading and speech as modes of expression. Function of each. Relation to other modes. Agents of expression. When should a child express the thought acquired by reading in his own words? When should he read orally? Motives governing the desire to read aloud. Ideal conditions. Value of story-telling by children as a help to oral reading; of discussions on subjects of interest in the social life of the school; of drill upon literature committed to memory. Is there too much oral reading in the school?

IV. *Literature.*— Drill means training in thinking. Dramatic literature should be chosen for drill. It should appeal to the higher emotions — love, courage, patriotism; to the sense of beauty and rhythm. It should have the characteristics of a good play. The images should crowd each other. The thought and emotion should be within the child's grasp, or relatively so. It should be a great thing that appeals to broad, universal experience, that keeps the individual moving out from himself, that gives insight into the unity and interdependence of men, and into the joy of service. It should call into strong, broad action all the agents of expression. Technique is gained under the inspiration of an aroused imagination. Analysis and interpretation of selections of literature adapted to children in different grades. Lists of selections that may be used with history, geography, and science in the different grades. Principles upon which a story or selection may be cut or adapted for oral reading. How to incite children to study a selection for oral reading. Value of silent, independent study of text. Study should be continued until some tangible result in expression is possible. Over-analysis. Criticism. Self-consciousness. Affectation. Genuine expression. Genuine quality, good or bad, is unconscious of itself. Study of individual children. Children as judges of literature.

We shall begin the study of expression by expressing. As a preparation for this work, the teacher would do well to select a scene from a drama or poem, study it, live with it, and come to the class ready to express what it means to her.

SUGGESTIVE LIST OF SELECTIONS FOR ORAL READING IN THE GRADES.

Orations: "Webster's Reply to Hayne;" "Lincoln's Speech at Gettysburg;" Grady, "The New South."

Poems: Coolidge, "How the Leaves Come Down;" Stevenson, "The Wind," "Windy Nights;" Howitt, "The Wind in a Frolic;" Douglass, "The Motherless Turkeys," "Chip and Peep," "Bobby's Valentine;" Browning, "The Pied Piper," "Herve Riel," "How They Brought the Good News from Ghent to Aix;" Longfellow, "Paul Revere's Ride," "The Launching of the Ship;" Lanier, "Song of the Chattahoochee," "Owl Against Robin;" Read, "Sheridan's Ride;" Bret Harte, "John Burns of Gettysburg;" Thompson, "The High Tide at Gettysburg;" Whitman, "O Captain, My Captain;" Scott, "The Chase," "Lochinvar," "Earl Douglas and Marmion;" Lowell, "The Vision of Sir Launfal."

Prose selections: Lew Wallace, "Racing with a Storm," *Prince of India;* Victor Hugo, "The Gamin," *Les Misérables.*

V. *Technique.*—All that goes to the opening up of the channels of expression; the physical side of expression; *how* to do things. The mastery of technique—by expression, by imitation.

1. Gesture: This mode of expression involves the whole body, and demands health, physical freedom, and responsiveness. The body is an instrument, and physical health and freedom determine, in a large measure, the possibilities of expression. Delsarte says: "Strength at the center, freedom at the surface, is the true condition of being." Special exercises for carriage and bearing, breathing, resting, for freedom and control, are therefore a part of the preparation for oral expression.

Gesture a universal language, modified by nationality, temperament, and habits of life. Function of gymnastics as a preparation for expression. Gymnastics which have the forms of expression. Movements which express fatigue, physical weakness, or abnormal nervousness; movements which are the spontaneous expression of thought and emotion. Bearings, attitudes, inflections. Poise: relation to health, to expression; the greater the activity, the greater need of poise; abnormal nervousness not intellectual intensity; poise means calmness in activity. Sitting, standing, walking. Good positions in seat-work and recitations. Exercises, plays, and games for making good carriage of body habitual. Rhythmic movements to music. Energy. Relation to health and expression. Exercises for the control and direction of energy. Pantomime, the expression of thought and feeling by bodily movements.

2. Voice: Power and significance of the voice in spoken language. Voice quality and intonations the expression of character, of emotional life, and of physical conditions. Voice in speech and song. Comparative ranges, extension of tone, and speech melody, and influence of the inflections of the speaking voice on dramatic singing. Training the ear to distinguish voice quality. Management of breath. Force, pitch, quality, inflection, accent, emphasis, pause, rhythm, flexibility, responsiveness. Drill upon exercises.

Drill on literature for the unconscious training of the voice. Study of children's voices; care and management of children's voices.

3. Speech: Is there a standard English? How determined? Training the ear to recognize speech qualities, to discriminate the elements — vowels, glides, and consonants. Bell's vowel and consonant tables. Training the speech organs. Formation of vowels; articulation of consonants. Causes of speech defects. Diagnosis and treatment of speech defects.

VI. *Exercises.*—History and signification of the great festivals common to the race — Thanksgiving, Christmas, Easter. National festivals and holidays — Washington's and Lincoln's birthdays, Memorial Day. Educational value of morning exercises. All exercises should grow out of the work of the school, and should be the culmination of study in some subjects. Use of art, music, and literature in these exercises. Basis for arrangement of programs. Suggested programs.

COURSE II. OPEN TO ALL WHO HAVE HAD COURSE I OR ITS EQUIVALENT.

Dramatic work in the elementary and secondary schools.—The dramatic instinct. Its manifestations in children. What part does it play in the child's development? Signification of children's plays, imitations, impersonations, and love for dramatic stories. Organization of these manifestations.

Relation to other modes of expression — pictorial art, music — a vital one. How shall it be utilized in the school? Into what should it flower? The technique of the drama. Value to the teacher of the knowledge of the history of dramatic art and of the construction of a drama — its essential characteristics, its relation to life, its limitations. The function of costume and scenery. Action and emotion in themselves not dramatic, except when they are part of an organized whole. Intense emotional manifestations often result from vague, indefinite images. Emotion an end in itself, mind-disintegration. Importance of definite, clear thinking. Dramatic art, including music, an outlet for the great wealth of human emotion. It brings the whole range of emotional life under the will, and the expression is orderly, lawful, and accurate. Characters in dialogue is not necessarily drama. A drama is created and is not complete until acted.

A study of Shakespeare and the modern drama from the standpoint of construction. Practice in play-writing and stage management.

REFERENCES: Lessing, *Hamburgische;* Freytag, *Technik des Dramas;* Price, *Technique of the Drama;* Boucicault, *North American Review*, January, 1878.

Interpretation of children's stories. Basis of selection of such stories. Adaptation of stories for children of different ages. Presentation of stories to children. Relation of the story to the drama. Characteristics of a story which lends itself to dramatization. Dramatic presentation of stories. Practice in writing, telling, and dramatizing stories.

LITERATURE SUGGESTED FOR STUDY. Stories: Rhymes and jingles that appeal to children; *Mother Goose;* Grimm, *Fairy Tales;* Anderson, *Fairy Tales; The Sleeping Beauty*, and other stories; Baldwin, *Story of Siegfried, Old Stories of the East, Old Greek Stories;* Hall, *Four Old Greeks;* Hawthorne, *Wonderbook, Tanglewood Tales;* stories from the *Iliad* and *Odyssey;* Harris, *The Tar Baby*, and other folklore stories; Kipling, *Just So Stories, Jungle Book;* Seton-Thompson, *Animal Stories*, and other animal stories; Irving, *Rip Van Winkle; Stories of Chivalry;* Bible stories.

Dramas: *Julius Cæsar, Merchant of Venice;* Rostrand, *Cyrano de Bergerac;* Phillips, *Ulysses.*

We shall follow the work in the Model School, noting the use of books, the necessities and opportunities for oral expression, and shall select and study literature which meets the demands of the children. We shall also, where possible, follow the work in history, geography, and nature study, and select and read orally any literature which will illuminate the subject, or give expression to the highest and best emotions aroused by that subject. This will make literature an organic part of the study of the subject. Rivers, mountains, plains, deserts, volcanic action, tides, oceans, floods, wind, sun, moon, shadow, birds, animals, trees, flowers, and "the ever-recurring seasons," in their relation to human life, have been the inspiration and material of some of the greatest literature.

Value of dramatic training for the teacher.—Imitation is a potent factor in education. Action is one of the first things imitated. The teacher's habit of sitting, standing, walking, breathing, habits of speech, quality and use of voice are imitated by the child. Gesture is truth to the child. He does not *hear* what you *say*, he *sees* what you *do*.

Effects of the teacher's voice upon the child's voice, and upon his moral nature. If the teacher's English is provincial, she cannot by any means teach the best English. If the children are to read well, the teacher must have a deep-seated, abiding belief in the educative value of this mode of expression.

If the teacher does not spontaneously use voice, hand, face, and body in expression of thought, the children will become as narrow, as restricted, as wooden, as unexpressive, and as uninteresting as she is herself. If the teacher undervalues emotion and does not see its direct direction to thought, the children will soon learn to think that emotion must be concealed. The child reflects not only what we are, but also our ideals. The teacher should be able to interpret literature, and so create an ideal of genuine expression and a public sentiment among the children which demands the best in expression. She should be able to interpret the child, in a measure, through the bearings, attitudes, and inflections of his body, through the quality of his voice and his habits of speech. Other things being equal, the teacher with dramatic power and dramatic training is a better teacher of any subject than one limited in his power and training.

ART.

DRAWING AND PAINTING.

ASSOCIATE PROFESSOR DUNCAN.

1. *Nature-study drawing and painting.*— The characteristic and the life-relations of plants and animals will be illustrated. Landscape work in water color.

2. *Drawing illustrative of literature and history.*— The beginning of industry; historic peoples; illustration of child-stories and mythology.

MODELING.

MISS COVINGTON.

Geographic drawing (*chalk-modeling*).— Blackboard sketching of typical surface features: plains, valleys, mountains, glaciers, cañons, shore features, etc.; pictorial representations of large sections of continents: plateaus, river basins, mountain systems; chalk-modeled relief maps on paper and blackboard; blackboard sketches typical of the zones and different continents; outdoor sketching in connection with field excursions.

Clay-modeling.— Correlated with the work done in nature-study, geography, and history. Forms of plant and animal life to be modeled in clay; stories in history and literature to be represented in clay.

THEORY AND PRACTICE OF EXPRESSION IN DRAWING AND PAINTING.

MISS CUSHMAN.

1. Theory and practice of expression in drawing and painting. Discussion of pedagogy of fine arts in elementary education, with practice in related subject-matter in drawing and water colors.

2. Design as applied to constructive work. Principles and practice of design as related to manual arts.

MUSIC.

TEACHERS' TRAINING COURSES IN MUSIC: FOR ELEMENTARY SCHOOLS AND KINDERGARTENS.

MISS ELEANOR SMITH AND MRS. BRADLEY.

SONG-SINGING, WITH RELATED TECHNICAL WORK.

THESE courses are designed (1) to present a series of typical school songs having artistic value, for criticism and study; (2) to suggest methods for

teaching such songs; (3) to offer exercises which shall provide vocal drill useful to teachers in singing with children; (4) to point out the relation between rote-singing and the more intellectual phases of music-study, such as reading and writing, scale- and interval-work; (5) to provide such exercise for the teacher; (6) to present songs to be read by note, and show the relation of these songs to the foregoing; (7) to trace the evolution from unison to part-singing and give the various types of part-songs; (8) to lead the student to express his own musical thoughts.

I. *Basis for selection of songs.*—Musical quality. Poetic value of text. Content of text. Adaptation of songs to other branches of study. Range. Simplicity. Character of song and its fitness for children. The folksong in school work: limitations of the folksong. The art-form. Children's songs by Schumann, Brahms, Taubert, and Reinecke; simpler songs of classical composers. Adaptation of music of the best class to school uses. Songs of the seasons. Weather songs. Nature songs. Patriotic songs. Ballads and story songs. Labor songs.

II. *Song-singing in education.*—Its value as a means of expression. Its power to unify and to stimulate thought. Its power to stir emotion. Intellectual value of singing. Mental power necessary to read music at sight, to discriminate between intervals, and to measure units of time; to sing in tune, to recognize absolute pitch, to write songs learned by rote, to recognize harmonic combinations, and to attain independence in part-singing.

III. *How to sing songs.*—(1) Expression—the result of thought-concentration, and realization of composer's thought and mood. Distinct mental images a necessity of expression. Balance between thought, feeling, and technique. Legitimate means of expression. (2) Technique of the vocalist: Perfect intonation and time. Tone quality. Voice-training from the physical side. Voice-training from the emotional side. Breathing as a basis for good tone-production. Relation of speech to song. Pronunciation. Enunciation. Articulation. Use of clear and somber vowels in tone-placing. Dramatic declamation of text. The accent; stress; treatment of unaccented syllables. Style. Flexibility. The attack. Tone connection. The Legato. Tempo. Dynamic variation. Part-singing from the vocal side.

IV. *Intellectual aspect of song.*—The rote song. Its value in the unconscious training of voice and ear. The rote song in its simplest form as material for expression in musical symbols. Analysis of tunes as to pitch and rhythm, followed by writing of songs. The rote song and related exercises. Songs sung by note. Part songs. Round and canon. Canonic exercises derived from songs. Advantages of contrapuntal exercises over exercises purely harmonic. Harmonic part songs.

Musical forms derived from songs. The major scale and its intervals. Arpeggios of triads and chords found in the major scale. The relative minor. Melodic and harmonic forms of the minor scale. Intervals, triads, and chords

of the minor scale. Triads and chords sung first in melodic, then in harmonic, form.

V. *Composition of original melodies.*

HISTORY.

MISS DERATT.

QUESTIONS FOR DISCUSSION IN COURSES I AND II.

1. The bearing of certain psychological conclusions upon the study and teaching of history.

REFERENCES: James, *Talks to Teachers on Psychology; Psychology, Briefer Course*, chaps. xi, xvi, xviii, xix, xxii, xxiv; *Psychology, Advanced Course*, chaps. xiv, xvi, xvii, xviii, xxii, xxv; Titchener, *Outlines of Psychology*, chap. xi; Höffding, *Outlines of Pyschology*, chaps. v, B and D, vi.

2. Considerations governing the selection of material for a course of study.

REFERENCE: Dewey, *School and Society*.

3. The possible uses to history-study of geography, local industrial and political conditions, libraries and museums, art and literature.

4. Reading, drawing, modeling, making, dramatization, and school organization as factors in the study of history.

COURSE I. AMERICAN HISTORY FOR ELEMENTARY SCHOOLS.

First term, first half: history in the primary grades; period of discovery; colonial period.

First term, second half: colonial industries; the Mississippi valley; beginnings of western settlement.

Second term, first half: advance of mechanical invention; the northwest; the Pacific coast.

Second term, second half: industrial changes of the last half-century.

1. Review of the work done in the primary grades with reference to its value as preparation for the history presented in the upper grades.

2. Discovery and exploration of America. Difference of purpose and plan in the use of this material in the primary grades and with the older children. For an outline of the course in the primary grades see ELEMENTARY SCHOOL TEACHER, Vol. III, No. 6, (February, 1903), p. 352. The discovery of America considered as a part of the whole course of geographical discovery from the Viking voyages to the present polar expeditions. Centers of study: the Vikings; geographical ideas of the Middle Ages; mediæval routes of travel; the crusaders; Marco Polo; the earlier Portuguese navigators; Columbus; Vasco da Gama; Magellan; Drake; Nansen. Possibilities of related work in geography, science, mathematics, literature, English composition, art. Handwork growing out of the needs of the course: boat-

making; apparatus for simple astronomical observations; map-making; time-keeping apparatus; printing and book-making; illuminating.

REFERENCES: See ELEMENTARY SCHOOL TEACHER, Vol. III, No. 6 (February, 1903), p. 352.

3. The English colonies in America. Grades in which this work can be done to the best advantage. Geography of the Atlantic seaboard and its effects on industry. The importance of the household industries. The relation of means of transportation to the united life of the colonists, to intercourse with Europe, and to a knowledge of the interior of the continent. Centers of study: a New England farming community; New Amsterdam; a Virginia plantation. Related work in geography, science, sociology, literature, English composition. Handwork: apparatus for weaving; spinning, dyeing, knitting, weaving; candle-making; soap-making; milling. Observation of modern methods of filling the like needs. Visit textile exhibit in Field Museum, Hull House, and Art Institute.

REFERENCES: Powell, *Physiographic Regions of the United States*, "National Geographic Monographs;" Davis, *The Physical Geography of Southern New England, ibid.;* Mill, *International Geography;* Shaler, *Nature and Man in America; idem, The United States of America;* Weeden, *Economic and Social History of New England;* Fiske, *Old Virginia and Her Neighbors;* Bruce, *Economic History of Virginia in the Seventeenth Century;* Lodge, *A Short History of the English Colonies;* Earle, *Home Life in Colonial Days; idem, Colonial Dames and Good Wives; idem, Child Life in Colonial Days; idem, Customs and Fashions of Old New England; idem, Stage Coach and Tavern Days;* Eggleston, *Beginners of a Nation;* Page, *The Old South;* Johnson, *The Village Communities of Cape Anne and Salem;* "Johns Hopkins University Studies," First series; Eggleston, "Husbandry in Colony Times," *Century*, Vol. V, p. 431; "Commerce in the Colonies," *ibid.*, Vol. VI, p. 234; "Social Conditions in the Colonies," *ibid.*, p. 848; "The Colonists at Home," *ibid.*, Vol. VII, p. 837; "Social Life in the Colonies," *ibid.*, Vol. VIII, p. 387; Chapin, "The Westover Estate," *Harper's*, Vol. XLII, p. 801; Page, "The Old Dominion," *ibid.*, Vol. LXXXVIII, p. 4; "Colonial New England," *ibid.*, Vol. LXVI, p. 111; "Colonial Virginia and New England," *ibid.*, p. 706; "Evolution of New York," *ibid.*, Vol. LXXXVI, p. 814.

4. The French in the Mississippi valley. Reasons for the selection of this material. The beginning of commerce between America and the Old World; the effect of a commodity of great commercial value upon the settling of a new country. Centers of study: the northern fisheries; the fur-trading post; Quebec, the French capital; a Jesuit mission; exploration of the Mississippi, Marquette and Joliet; the Mississippi valley as a possible New France, La Salle; A French village in Illinois; the southern terminus of Mississippi trade, Bienville. Related work in geography, science, literature, mathematics, English composition. Handwork (chiefly illustrative): making of a frontier fort; a canoe; Indian traps; modeling in clay of scenes in the stories. Visit to the rooms of Chicago Historical Society.

REFERENCES: Thwaites, *Jesuit Relations;* Parkman, *La Salle and the Great West; idem, The Old Régime in Canada; idem, The Jesuits in North America;* Catherwood,

Story of Tonty; idem, Heroes of the Middle West; Winsor, *Narrative and Critical History of North America;* Shea, *Discovery and Exploration of the Mississippi Valley; idem, Charlevoix' History of New France;* Flint, *History and Geography of the Mississippi Valley;* Turner, *The Character and Influence of the Indian Trade in Wisconsin; A Study of a Trading Post,* "Johns Hopkins University Studies," Ninth Series; Biggar, *Early Trading Companies of New France;* Monette, *The Valley of the Mississippi;* Wallace, *The History of Illinois and Louisiana under the French Rule;* Hinsdale, *The Old Northwest;* King, *Bienville;* "A Canadian Habitant," *Harper's,* Vol. LXVII., p 375; "Iberville and the Mississippi," *ibid.,* Vol. LXXXIX, p. 722; "History of the American Bison," *Ninth Annual Report,* Department of The Interior.

5. Western settlement. Beginnings of the English advance westward. The meeting of the French and English advance posts. Study of the Appalachians as a barrier, and the routes and means of transportation westward before the use of steam. Life in Kentucky, Tennessee, and the Northwest Territory. Effect of deficient means of transportation upon the frontier industries.

REFERENCES: Roosevelt, *Episodes from the Winning of the West; idem, The Winning of the West;* Sparks, *Expansion of the American People, The Wilderness Road,* "Filson Club Publications," Vol. II; *The First Exploration of Kentucky, ibid.,* Vol. XIII; Hulbert, *Historic Highways,* Vol. I; Hinsdale, *The Old Northwest;* Allen, *The Blue Grass Region of Kentucky;* Speed, *The Wilderness Road;* Shaler, *Kentucky, a Pioneer Commonwealth;* Allen, *History of Kentucky;* Ranck, *History of Lexington, Kentucky;* Flint, *Daniel Boone;* Roosevelt and Cabot, *Hero Tales from American History; Washington's Journal of His Tour to the Ohio,* "Old South Leaflets;" Kaler, *On the Kentucky Frontier;* Taylor, *History of Ohio;* Howells, *Recollections of Life in Ohio;* Drake, *The Making of the Ohio Valley States;* Colonel May, *Journeys to the Ohio Country;* "Earliest Settlements in Ohio," *Harper's,* Vol. LXXI, p. 552; "Kentucky," *ibid.,* Vol. LXXVIII, p. 255; "Blue Grass Region of Kentucky," *ibid.,* Vol. LXXII, p. 386; "Kentucky Pioneers," *ibid.,* Vol. LXXV, p. 48; "In the Footprints of the Pioneers," *ibid.,* Vol. XVIII, p. 741; "Pioneers of Kentucky," *ibid.,* Vol. XXV, p. 577; "Simon Kenton," *ibid.,* Vol. XXVIII, p. 289; "Daniel Boone," *ibid.,* p. 293, *ibid.,* Vol. XIX, p. 577; "Joe Daviess of Kentucky," *ibid.,* Vol. XXI, p. 341; "Log Cabin Life in Early Ohio," *Magazine of American History,* August, 1890, p. 101; "Cumberland Gap," *Harper's,* Vol. LXXIII, p. 50.

6. Revolutionary period and its consequences. Relation of the history of the westward movement to that of our own locality. Restrictions of the English government upon American industries. The new government and its work of organization. The significance of the great mechanical inventions of the period. Changes effected by the Cumberland Pike and the Erie Canal. The exploration of the Northwest. The fur trade in the Oregon region. The old Santa Fé trail and the invasion of the Spanish territories. Early history of Illinois. Improvements in transportation and the changes wrought by them in the West. Types of western industries.

REFERENCES: Roosevelt, *The Winning of the West;* Perkins, *Annals of the West;* Wright, *Industrial Development of the United States;* Cutler, *Menasseh Cutler: Life,*

Journals, and Correspondence; Menasseh Cutler's Description of Ohio, "Old South Leaflets;" Channing and Hart, *American History Told by Contemporaries;* Hart, *Guide to American History;* Birbeck, *Letters from Illinois; idem, Notes on a Journey in America;* Michaux, *Travels to the Westward of the Alleghany Mountains;* Martineau, *Society in America;* Blanchard, *Discovery and Conquest of the Northwest;* "Chicago Historical Society Publications (Fergus Papers);" Breckenridge, *Recollections of the West;* McMaster, *History of the People of the United States;* Cones, *Lewis and Clarke's Expedition;* Barrows, *Oregon;* Irving, *Astoria;* Parkman, *The Oregon Trail;* Mowry, *Marcus Whitman and the Early Days of Oregon;* Shaler, *The United States of America;* "Locomotion, Past and Present," *Harper's,* Vol. XLVI, p. 161; Inman, *The Santa Fé Trail;* The First Overland Trip to California," *Harper's,* Vol. XXI, p. 80; "Life in California Before the Gold Discovery," *Century,* Vol. XIX, p. 613; "The First Emigrant Train to California," *ibid.,* Vol. XIX, p. 106; "Pleasures and Perils of the California Trip in '49," *ibid.,* Vol. XX, p. 911; "To California in '49," *ibid.,* p. 666; "Across the Plains in 1846," *ibid.,* p. 409; "Pioneer Days in San Francisco," *ibid.,* Vol. XXI, p. 541; "The Old National Pike," *Harper's,* Vol. LIX, p. 801; "Development of Mechanical Inventions," *ibid.,* Vol. L, p. 67.

7. Development of manufactures under the factory system and transportation by steam. Possible study of the Civil War in its social and industrial meaning rather than in its military aspects. Discussion of the relative importance of the two standpoints. Discussion of the extent to which the development of political institutions may be profitably dealt with in the elementary school, and of the best mode of approach to a consideration of political matters. The presentation of economic questions in the concrete form by picturing the society in which they were a factor.

REFERENCES: Wright, *Industrial Evolution of the United States;* Shaler, *The United States of America;* Martineau, *The Man and the Hour;* Benton, *Thirty Years' View;* Frederick Douglas, *Life and Times,* by himself; Goldwin Smith, *Wm. Lloyd Garrison;* Bishop, *History of American Manufactures;* Hale, *Kansas and Nebraska in 1854;* Wilson, *Rise and Fall of the Slave Power in America;* Smedes, *Memorials of a Southern Planter;* Wilkinson, *Story of the Cotton Plant;* Hammond, *Cotton;* Channing and Hart, *American History Told by Contemporaries,* Vol. IV; Johnson, *American Orations;* Greeley, *History of the Slavery Struggle;* Chase and Sanborn, *North and South;* Arnold, *The Tobacco Industry in Virginia Since 1860,* "Johns Hopkins University Studies," Fifteenth Series; Bentley, *The Condition of a Western Farmer as Illustrated by the Economic History of a Nebraska Township, ibid.,* Eleventh Series; Robinson, *Loom and Spindle;* "Slavery Time; Told by a Slave," *Harper's,* Vol. XLVI, p. 509; "My Life as a Slave," *ibid.,* Vol. LXIX, p. 730; "Story of Plantation Life," *ibid.,* Vol. LXXVIII, p. 39; "Story of a Georgia Plantation," *ibid.,* p. 887; Herndon and Weik, *Life of Lincoln;* Nicolay and Hay, *Life of Lincoln;* Irelan, *Life and Times of Lincoln;* Lamon, *Life of Lincoln;* Morse, *Life of Lincoln;* Tarbell, *Life of Lincoln;* Tarbell and Davis, *Early Life of Lincoln;* Raymond, *Life of Lincoln;* Scripps, *Life of Lincoln;* Crittenden, *Speeches of Lincoln;* Stoddard, *Table Talk of Lincoln;* Browne, *Everyday Life of Lincoln;* Coffin, *Lincoln;* N. Brooks, *Lincoln;* Thayer, *The Pioneer Boy;* Catherwood, *Spanish Peggy;* Sanborn, *Life and Letters of John Brown.*

COURSE II. HISTORY FOR THE PRIMARY GRADES.

First grade.— Observation of local industries. Basis of selection of industries to be visited. Reconstruction of the observed activity by means of play, dramatic representation, making, drawing, and modeling. Stories and songs. Making and furnishing of a playhouse, involving design, modeling in clay, work in wood and cardboard, weaving, and simple needlework. Making of articles useful in school or at home. Visits to museum and study of pictures to see other methods of carrying on the same industries. Stories and their use for purposes of history study in the primary grades.

REFERENCES: Viollet-le-duc, *Homes and Habitations of Man in All Ages;* Harwood, "The Story of a Pine Board," *St. Nicholas*, Vol. XXV, p. 20; Gardner, *Homes and All about Them;* Müller, *The Training of a Craftsman.*

Second grade.— Observation of local industries continued. New elements which come into the work of second-grade children as compared with that of the younger children. The use of the history of primitive society for interpreting the meaning of present industries. The questioning of the necessity back of the fundamental industries. Examination of types of primitive society chosen to show how they may be made to serve this purpose. Hunter life: food, weapons, dwelling, clothing, fire. Shepherd life: domestication and care of animals, pottery, weaving, social customs. Beginnings of tillage; discovery of seed propagation. Arts and customs dependent on a fixed habitation. Handwork: dyeing, weaving, simple needlework; making of apparatus for textile work.

REFERENCES: Keller, *The Swiss Lake Dwellers;* Joly, *Man before Metals;* Figuier, *Primitive Man;* Mason, *Woman's Share in Primitive Culture;* Starr, *Some First Steps in Human Progress;* Waterloo, *The Story of Ab;* Morgan, *Houses and House Life among the American Aborigines; idem, The League of the Iroquois; Smithsonian Institution, Bureau of Ethnology, 1879–1888;* Starr, *American Indians;* Tylor, *Primitive Culture;* Fiske, *Discovery of America;* Shea, *Charlevoix' History of New France;* Shaler, *Domesticated Animals;* Sven Hedin, "With the Shepherds of the Khotan-Daria," *Through Asia*, Vol. I, p. 602; Doughty, *Arabia Deserts;* Baldwin, *Old Stories of the East; Old Testament Stories in Scripture Language*, "Riverside Series," No. 46; Beale, *Stories from the Old Testament;* Mumford, *Oriental Rugs;* Holt, *Oriental Rugs;* "A Suit of Clothes," *Harper's*, Vol. LXXX (1890), p. 685.

Third grade.—Cooking, gardening, and making of pottery. Visits to the city sources of food supply. Processes carried on in the city. Tracing of the materials used in the processes to their origin. Visit to a farm. Primitive tools and methods: plows, mills, modes of cooking, pottery. Stories of the improvement of tools. Primitive farming and beginnings of trade and city life. Stories of pioneers. Literature and art illustrative of the farming seasons; seedtime; harvest.

REFERENCES: "Agricultural Machinery," *Iconographic Encyclopedia*, Vol. VI, p. 177, Plates 1–8, 56–60; Small and Vincent, "The Family on a Farm," *An Introduction to the Study of Society;* Abbott, *Primitive Industry;* Voorhees, *First Principles of*

Agriculture; Carpenter, *Geographical Readers, North America;* Chase and Clow, *Stories of Industry;* Butterworth, *The Growth of Industrial Art;* Binns, *Story of the Potter.*

Fourth grade.—Commerce, travel, and means of transportation. Study of transportation within the city, making of boats, cars, roads, bridges. Early travel to Chicago from the East. Local history, with the evolution of local industries. Simple problems of public service; water supply, illumination, streets, bridges. Printing; how it may be carried on in the school. Visit to newspaper offices and public library. Stories of explorers.

REFERENCES: Kirkland, *History of Chicago;* Andreas, *History of Chicago;* Perkins, *Annals of the West;* Wentworth, *Early Chicago,* "Chicago Historical Society Publications (Fergus Papers);" Brown, *Present and Future Prospects of Chicago, ibid.;* Martineau, *Chicago in 1836, ibid.;* Brown, *Early History of Illinois, ibid.;* Patterson, *Early Society in Southern Illinois, ibid.;* Cleaver, *Reminiscences of Early Chicago, ibid.;* Fenno, *A Winter in the West, ibid.; Directory of Chicago, 1839 and 1846, ibid.;* Mason, *Chapters from Illinois History;* Mather, *The Making of Illinois;* Ford, *History of Illinois;* Gardiner and Struve, *History of Illinois;* Bateman and Selby, *Historical Encyclopedia of Illinois;* Cleaver, *History of Chicago;* Blanchard, *History of Illinois;* Breese, *Early History of Illinois;* Bross, *History of Chicago;* "Old Chicago," *Harper's,* Vol. LXI, p. 711; "Studies of the Great West," *ibid.,* Vol. LXXVI, p. 869; Mrs. Kinzie, *Waubun.*

For further references see ELEMENTARY SCHOOL TEACHER, Vol. III, No. 6 (February, 1903), p. 352, and Vol. III, No. 7 (March, 1903), pp. 451, 452.

MANUAL TRAINING.

MISS LANGLEY.

THE manual-training department offers two courses in woodworking. The general course requires two hours a day of benchwork and presents the subject in outline. The special course requires four hours a day of benchwork and presents the subject in detail.

One purpose of these courses is to consider the aims of educational manual training and the best methods of carrying on the work. For the accomplishment of this purpose each member of the class is required to prepare a plan for a course in manual training appropriate for elementary and secondary grades. These plans are discussed in detail by the instructors and the class from three points of view: (*a*) the essentials of any manual-training plan; (*b*) the adaptation of a plan to children of different ages; (*c*) possible variations due to environment.

A second purpose is the attainment by the student of the greatest amount of skill possible in the given time. The exercises prescribed involve, therefore, the use of all the common woodworking tools, and the effort is to present such a progression of difficulties as shall keep pace with the increasing power of the worker.

Each member of the class will also be asked to make a design for each of several objects suggested by the teacher or by the class, and these designs will be criticised from the structural and the artistic point of view. Under structure emphasis is placed on strength, durability, and finish. Under artistic qualities are considered simplicity, proportion, beauty of line, and adaptation to purpose and environment.

The manner in which the work in wood may be made contributory to other school activities will be considered under two general heads: (*a*) the construction of articles for the decoration of the schoolroom, or for making it more comfortable; (*b*) the construction of apparatus for use in the grades, or of articles which shall illustrate the work of the grades.

In the choice of articles to be made the students have much latitude, the choice being limited only by the skill of the worker. The student is encouraged to freedom and originality of plan and design, but is guarded against waste of time and material by a careful preliminary discussion of his working drawing.

In all the handwork the working out of the number and drawing connected therewith will be given prominence.

Throughout the course there will be occasional talks on forestry, lumbering, and methods of sawing, seasoning, and marketing lumber. But only such portions of these subjects are treated as bear especially on the work in manual training. There will also be occasional talks on the subject of trees as treated in art and in literatnre.

Supplementary to class-work are various excursions, such as to mills, to factories, to the Pullman car shops, to large furniture shops, and to special exhibits of woodwork.

CHILD HYGIENE.

MISS CRAWFORD.

THE following course is planned with the object of more carefully preparing the teacher for an intelligent study of the child's body from birth to maturity. The subject must especially consider the effect of environment upon a changing organism. The child, being different from the adult, will in all probability be affected differently by environment. Child hygiene is concerned with every subject of life so far as it affects health, and the questions included in the physical management of life assume great importance when so much change is taking place in an organism. The following outline is for general direction.

I. STUDY OF THE BODY.

1. *Structure.*—(*a*) Bones: structure of bony framework as supporting mechanism; proportion and arrangement of parts as levers; proportion to the body for the age and weight; changes during the various periods of

growth in structure, size, and proportion of the various parts of the framework. (*b*) Muscles: Properties: (1) Irritability: effects of irritants; influences which promote normal state and action; blood-supply; fatigue; use; disuse; rest. (2) Conductivity: conduction in muscles; in nerves; rate of conduction in different kinds of muscles; effect of mechanical condition upon conduction; effect of irritants, of temperature, of other influences. (3) Contractility; properties of muscle during rest and action; elasticity of muscle; influences which effect contraction; liberation of energy.

2. *Metabolism.*— Food-stuffs and changes through processes of metabolism; determination of total metabolism; nutritive importance of the several forms of food; conditions influencing body metabolism; potential energy of food; balance of nutrition. Animal heat: temperature of body; sources and expenditure of heat; heat-producing mechanism.

3. *Locomotor mechanism.*— Union of the various parts of the body for movement; action of the muscles upon the bones; effect of gravity upon the body; positions of the body; forms of locomotion used by man; measurement of the forces required for locomotion of the various forms.

4. *Growth.*— Periods and rate of growth; studies of growth records; factors of variation in growth; rhythms of growth; relation of size to precocity and dulness; accelerated growth; growth by parts; growth and resistance to disease; growth and acquirement of skill; normal types; physical defects connected with growth periods.

5. *Special organs.*— Condition of senses at different ages.

II. HYGIENE — SCHOOL.

1. *School building.*— Exterior: consideration for site, construction material, condition and location of grounds; kinds of soil permissible; drainage; playgrounds. Interior: walls; basements, wall surfaces and coverings, roofs, stairways, wardrobes, windows, lockers.

2. *Furniture.*— Desks and seats: measurements for seats and desks, adjustment of seat to individual; blackboards; amount and kind of other furniture; books.

3. *Air.*— Condition of outside air; sources of foul air; air-tests; kinds in use; dust; bacteria; moisture.

4. *Ventilation and heating.*— Amount of air required per individual; amount of floor-space; temperature of air; methods of ventilating; effects of the various methods where used.

5. *Lighting.*— Amount of light required; window-space required per individual; direction of light; artificial lighting; estimates for light; standard of measurements; position of windows; color of light; color of walls, boards, curtains, etc.

6. *Cleanliness.*— School baths; cleanliness of floors, walls, and furniture; personal cleanliness as problem in ventilation; wardrobes, lockers; arrangement of wraps; lavatories; drains.

7. *School diseases.*— Laws regarding infectious diseases; symptoms and duration of the various diseases; danger of infection; time of removal from school. Chronic diseases. Nervous diseases.

8. *School accidents.*— Treatment of accidents.

III. HYGIENE — PERSONAL.

A consideration of the subjects of personal hygiene so far as a knowledge of the care of the child assists the teacher in directing the work of the child to better advantage.

HOUSEHOLD ECONOMICS.

MISS ZABRISKIE.

1. Theory and practice of household economics, with special reference to the grammar and earlier high-school grades. Lectures, assigned readings, and two-hour laboratory periods.

2. The use of cooking occupations in the grades. Practical work with necessary explanations, one hour per day.

THE MODEL SCHOOL.

THE model school will consist of the kindergarten, first, fifth, and seventh grades. It opens July 6 and continues three weeks, with a daily two-hour session, closing July 24.

The aim of the work is to make the model school representative of the regular work done in the grades during the year. The shortened session makes it impossible to represent all the subjects taught in each grade, and for that reason representative subjects have been distributed through the three grades.

First grade.— Mrs. Thomsen in charge; science, Miss Wygant; cooking, Mrs. Thomsen; stories, Mrs. Thomsen; French, Miss Ashleman; manual training, Miss Langley. Excursions: Farm, Lake Forest; South Shore; parks in the vicinity.

Fifth grade.— Miss Hall in charge; history, Miss Hall; geography, Mrs. Thomsen; French, Miss Ashleman; literature, Miss Hall; manual training, Miss Langley. Excursions: Trip on the Chicago river; South Chicago; South Water street; Illinois Central freight depot; McCormick Reaper Works; Stock Yards; Purington.

Seventh grade.— Miss Wygant in charge; science, Miss Wygant; number, Miss Wygant; literature, Miss Hall; clay, Miss Covington. Excursions: Swamp at Seventy-second street and Wentworth avenue; South Shore; sand dunes; Newberry Library.

PROGRAM OF THE KINDERGARTEN CHILDREN.

MISS ALLEN.

BIRD HAUNTS AND HABITS.

As a preparation for the observation of bird-life with the children to whom kindergarten comes as a strange and new experience we shall consider for the first few days the homes that people plan to live in themselves as well as those they plan for the domestic animals, viz., the dog, cow, horse, squirrel, rabbit, and chickens, whichever are most familiar. With our large blocks we may illustrate satisfactorily the adjustment of construction to needs. In drawing upon the experiences of the children, which they may recall, of the different kinds of homes they have seen, we shall naturally speak of the homes of birds and the many places in which these little homes are found. The position of the school offers such facilities for field-work that we shall spend at least one morning a week out of doors, and as much more time as the work demands. We shall go to the Wooded Island in Jackson Park and to South Park for our observations.

Beginning with the bird that is most common and best known to the children, viz., the English sparrow, we shall try to find out the following things about him, as well as all the other birds we shall look up: How and where does the bird live? How do we know him? Has he a song that will help us to know him? What helps us to recognize any bird (color, form, song, and flight)? What is the food of this bird? Of what is his nest made? Its shape? Use? How many eggs does the mother-bird lay? Their color? Size?

Materials used.—Colored pictures of birds and their haunts in woods, hedges, meadows, etc.; stuffed birds with real nests and eggs; blocks—building homes of people and animals, bird-boxes, corners of houses for birds to build their nests; wood for making bird-boxes in the clay room—paints; clay; raffia for making nests.

Stories and poems.—Cooke, "How the Robin's Breast Became Red," "The Red-Headed Woodpecker," *Nature Myths;* Cary, "Story of a Black-Bird;" "The Broken Wing," a Norwegian story; anon., "Building the Nest;" Alice Riley, "The Bird's Nest;" "The Mole's Court," translation by Gudrun Thomsen from the Norwegian.

Songs.—"Little Birdie," "The Blue-Bird," "The First Flying Lesson," "The Robin's Song," from Neidlinger's *Small Songs for Small Singers;* "All the Birds Have Come Again," "In a Hedge," from Smith's *Songs*, Part II; "Flying Song," from Hill's *Songs.*

Games.—"Hiding the Pebble;" "Jacob and Rachel;" "Circle Catcher;" "Four Circles;" games of flying and hopping birds; building a nest.

Marching and rhythm.—Plain marching and skipping; flying; sunbeams; raindrops and cloud skirts; marching in twos, threes, and fours.

Number.—Incidentally, groups of 2, 3, 4, and 5, as found in number of eggs in a nest; groups of 2, 3, and 4 in marching, and in choosing partners in skipping.

FIRST GRADE.

Cooking and related subjects. (Mrs. Thorne-Thomsen).—Baking of apples and potatoes in ovens out of doors. Pop corn, ice cream, and lemonade.

History: The farm. Visit to a farm. Work of farmer to produce our common foods. Domestic animals. The children will have the care of hens and chickens, and thus have an opportunity to watch their habits closely.

Reading: Recipes, simple directions for work.

Writing: Words and sentences to be kept as records.

Number: Measurements needed in cooking. Quart and pint; wholes, halves, and fourths.

Literature (Mrs. Thomsen).—Stories will be told and read to the children. The first grade will meet with the fifth and entertain them by telling and dramatizing stories.

Nature study (Miss Wygant).—All children are more or less interested in things out of doors—birds, butterflies, toads, frogs, flowers, trees, stones, etc. Is there any relationship between these isolated things which can be made manifest to the children in such a way that those things which now catch their fancy may grow more intense and their range of interests be widened? A belief in this possibility determines the choice of work in science, in the first grade of the summer school.

John Burroughs says that the danger of modern nature books lies in making "too much of what we see, of putting in too much sentiment," but he states very clearly that "there can be no doubt that animals experience many of our emotions." This danger has fed upon the desire for kinship with animals which is so strong in children. The home-making and food-getting of animals parallel very closely human activities, and this therefore will be the line of departure from the immediate object in which the child's interest centers.

The work will begin with the preparation of an aquarium, ant-tray, earthworm case, butterfly cage, individual insect boxes, and bird-houses. These homes will be kept in the room, and given daily care and observation. In each case the making of the house will be preceded by a study of the needs of the animals which are to live in it. The study will be made by watching the animal in its natural habitat, and by reading on the subject; then the houses will be prepared, and again reading will be required to determine what food is necessary.

The aquarium, ant-tray, and earthworm case will be made outside of the class so that the children will need only to fill these. A trip will be taken

to the Seventy-second street swamp to get material for the aquarium; the others can be supplied from the garden. The insect boxes will be adapted from ready-made wooden boxes of a size convenient to stand on each child's desk.

The bird-houses will be planned and made of wood by the children. Stuffed specimens of the birds common to the neighborhood will be placed in the room, and the children made familiar with them by means of painting, stories, and songs. Trips will be taken to the Wooded Island to watch the birds there. The plan is to place these bird-houses on the new school grounds in order to be ready for the birds another season, when it is hoped some may be induced to nest here instead of in Jackson Park. Each child will choose the kind of bird which he particularly wishes to have nest in the yard. Based upon this choice groups will be formed, each group to build one bird-house. The houses will be eight inches high, with a six-inch floor. Two inches is a good diameter for the opening of most bird-houses, but for the chickadee, wren, or vireo a one-inch hole is sufficient, and this will prevent these houses, at least, from being monopolized by the English sparrow. As the first step in planning the children will use the kindergarten gifts to represent the houses as they wish them to appear when finished. Then they will cut out of thin cardboard, according to the above dimensions, the sides, floor, and roof of the house. When these sides are apportioned in this manner, each child can make his part seeing its relation to the whole. The making of the house requires measuring, use of the half- and quarter-inch, making of a square corner, and finding the center of a rectangle. The question of how to finish the houses in regard to paint will give rise to an examination of the protective coloring of animals and their homes. To paint them a bright color would prevent their being used by the birds. In this connection some excellent specimens of butterflies, insects, and nests from the museum will be used to illustrate this law of life. The children will go out of doors to find instances of this same adaptation in the world about them.

Reading, writing, and arithmetic will be taught in connection with the other subjects wherever they assist in imaging or serve their real purpose of communication. Possible topics for reading are the homes and food of animals, directions for work, descriptions of birds or nests as a means of identifying one at hand, riddles used in games, etc. Writing will be needed to make memorandums of what animals are put into the aquarium and insect boxes, directions for their care to be sent with the cases to the children to whom the care of the animals will fall at the end of summer school, records of what we have observed, etc. It seems economy to fix the new words used in a reading or writing lesson more definitely than can be done by the mere repetition in the text, therefore a dictionary will be kept for this purpose by the children. Phonics will be used in this work and in games

as a means of training in speech. All reading lessons will be in printed form and may be obtained at the school if desired.

Songs for first grade.— Reinecke, "Apple Tree;" Wilhelm, "On Joyful Days;" E. S., "Thank You, Pretty Cow," "The Ponies," "Mix a Pancake"— in *Primer Modern Music Series;* Reinecke, "Fair Snow White," in *Fifty Songs;* E. S., "Alice's Supper," in *Songs for Little Children*, Vol. II.

FIFTH GRADE.

History: Industrial Chicago (Miss Hall).—The purpose of this work is to waken and direct an intelligent interest in Chicago as a social organization. In so short a time only a few of the most obvious phases can be dealt with. We shall visit some of the centers of the simpler sorts of social activity: the market and shipping district (South Water street and the docks), the lumber and grain-elevator district (a boat excursion on the river), the Stock Yards, a brick kiln (Purington), and a typical manufactory (McCormick Reaper Works). These excursions will be made in the afternoons, and the mornings will be occupied with recitations, where the children will use the data collected during the visits. The final point of such work must be to show the relations between consumer and producer, the number of hands through which products pass, and the value of the different members of the social machine; and to establish the idea that our comfort is the result of wide contribution, and that an individual is valuable only as he does social work. These ideas can be only partially and materialistically conceived by children of a fifth grade. Some of the means used for objectifying these notions will be: the children's making of serial drawings illustrating the industrial story of certain products, their dramatization of one such story, making of a crude map of Chicago that shall show several socially characteristic districts, reading of stories of Norse life and of colonial life, writing of papers that shall show the differences between the work done in those old families and that done in a family of the present day.

Literature: Norse story.—Here is given the picture of life less broadly socialized, to make more vivid by contrast our modern conditions. The correct setting in landscape, costume, and house will be given by pictures and description. The stories will be interpreted by oral reading, dramatization, drawing, and painting. In the sloyd shop the children will make a wooden model, stained and painted, of a group of Norse houses and of a Viking ship. These models are to belong to the school museum. It is hoped that this work in the sloyd shop, besides elucidating the conceptions of the Norse people, will link itself in the children's minds to the idea of social organization dealt with in the historical study.

Geography (Mrs. Thomsen).—North America: The excursions enumerated above will form the starting-point for the study of North America. The children will observe how products from all parts of our continent are sent to this city. A study will be made of the typical areas from which these prod-

ucts come, such as the farm lands and stock-raising area, the lumbering and mining areas. The continent will thus be built up of plains and mountain regions. The relation of climatic conditions to topography, and of these to the industries, will be the main point of the three-weeks' work. Sand-modeling, chalk-modeling, drawing of landscapes, pictures, maps, books, and excursions will be the means of study.

Songs for fifth grade.—E. S., "Fireman's Song," "Vacation Song," "My Heart's in the Highland;" Reinecke, "Spinning Song;" E. S., "Dark Brown is the River."

SEVENTH GRADE.

Science and number (Miss Wygant).—The recognition of the principle of the adaptation of plant life to its environment is so essential in working out the history of the region, so elemental in the imaging of unfamiliar regions, that this has been chosen as the work for the seventh grade in science. To most children this is an entirely new idea. That the swamp and the lakeshore present different aspects is a fact so common as to arouse no wonder, no questions.

The areas chosen for study will be sand, clay, meadow, and swamp regions. The children will be asked to recall a swamp in as much detail as possible, to discover their experience and knowledge. A trip will be taken to the swamp where they can test these reports and enlarge them. While at the swamp, they will make paintings of the landscape. After returning, as complete a record as possible will be worked out. A model of the swamp will be made from materials brought home, their paintings enlarged as a background, and stuffed specimens of any birds seen on the trip placed in the model. Paintings of the individual plants will be made before they wither, which will show root, stem, and leaves. Any general characteristics noted concerning these will be put in written form, and these, with a sample of the soil, will be preserved as part of the record.

A trip to south shore presents a sandy beach, a clay bank, and meadow land. This trip will be taken and later worked out in a manner similar to the swamp area.

By this time the children will have sufficient data for working out the question of the cause for the different appearances of these areas. The factors which usually are reckoned in plant growth—light, heat, moisture, food, and soil—will be considered. Light and atmospheric heat are practically the same as is the moisture from rainfall in the different regions. Therefore, the moisture and food in the soil—or, in short, the soil—will be the ground for study under the following topics:

1. Test sand, clay, loam, and vegetable mold as to its capacity to hold water, noting through which the water percolates most easily, and from which the evaporation is greatest. Enlarge these data into a picture of what it means on our garden, for instance, with a single rainfall of five-tenths of

an inch or with the average of a month, in actual amount of water on the garden ; quantity which may be depended upon for plant use ; quantity which will evaporate. Compare F. H. King's estimate of amount of water needed by a single plant in twenty-four hours with the amount of water in a cubic foot. This makes the extent of root surface more intelligible.

2. Place an equal amount of each soil in, say, one pint of rain water. At the end of five days note solubility of each, and compare results. Record what percentage of each is dissolved. Upon this basis estimate the amount of dissolved material available for food in one foot of each soil over one acre of ground.

3. Test specimens of soil taken from each area twelve inches below the surface to find the percentage of moisture in each.

4. With this dried material, determine the vegetable and mineral matter in each. Save the ash for future use.

5. A group of children will test the plants from each area for the amount of moisture, the vegetable and the mineral matter in each, and compare the results with those obtained from the soil in which these plants grew.

6. Test the ash of each group of plants for the following chemical properties: lime, sulphides, boric acid, phosphates, calcium, magnesium, sodium, potassium, common salt, and iron ; and compare results. This leads to the question of where the plants obtain these minerals. The same groups of children will test the ash of the soils which supported the growth of the plants which they have just tested, for the same chemical constituents. Discover whether the results obtained from the soil and its vegetable growth correspond.

The explanation of the difference of soils leads to their origin. Clay will be made by powdering felspar and extracting the potash; sand, by shaking stones in water; vegetable mold will be examined, and decaying vegetable matter found both by the unaided eye and by use of the microscope. Specimens of rock, in various stages of weathering, is impressive testimony on the subject. The case of earthworms in the first grade, which will be accessible to the seventh grade, will illustrate the work of these animals in soil-mixing, as the case is to be filled with layers of different soils.

The work will be rounded out by a trip to the sand dunes, where the sand area, swamps, swamp-making, and dying swamps may be seen in great perfection. Upon their return the children will work out, in large sand pans, the formation of dunes, the intervening swamps, and the filling in of the same.

All the experiments may be given without laboratory equipment, and to make the work as practicable as possible the children will work in their class-room.

The directions for the experimtenal work will be given to the children in printed form, which may be obtained, if desired, during the summer school.

Miss Eleanor Smith will have charge of the music in the grades.

Literature: Tennyson's Gareth and Lynette (Miss Hall). — The points to be made are: the picturesque aspect of chivalric custom; the moral beauty of knightly vows and aspirations; the characters of Gareth, Lynette, Arthur, Launcelot; the literary quality of Tennyson's poem. The first point will be made by the children's reading outside of class about castles, hawking, tapestry-making, jousts; and by studying pictures and models of castles and armor. Tennyson's story and other simpler stories, to be read outside of school must make the second point. Discussion, reading of other stories about Arthur and Launcelot, playing the part of one and the other person, writing papers in which these people are seen from different points of view, will be the plan for making the character-study. Oral reading of the lines, noting the rhythm, insistence upon vivid imaging, reproducing in words or with paints the pictures set forth by Tennyson, but most of all the study and comparison involved in planning and writing a dramatization of the story, will work toward an appreciation of the literary beauty of the poem.

To hold the papers written for this work and all others of the summer each child will make himself a portfolio, to be planned, made, and decorated by himself after study of book-cover designs, old and new. The children will learn the story of old monkish book-making, reading what they can, being told at other times, visiting the museum of the Newberry Library.

Music: Songs for seventh grade (Miss Smith).—"Song of Knighthood," "ThePostilion," Kruse; "Siegfried's Sword," "Song of Charlemagne," Marschner; "Richard Lionheart," "Garden;" Rheinberger, "Spinning Song."

THE TRAINING OF THE KINDERGARTNER.

THE growth of the kindergarten idea has been one of the striking features of the movement of education in this country. Kindergartens have multiplied during the last thirty years with amazing rapidity, while the dignity attaching to them has correspondingly increased. Established first as mission centers and as feeders for the primary departments of private schools, then as adjuncts to public schools, and still supported by private means, they are at last found as integral parts of the school system in many cities, great and small. No phase of the growth of the kindergarten has been more significant, and none more bound up with its progress, than the training of its teachers. Kindergarten training schools of every kind and status have sprung up to furnish teachers. Some of this training has been most worthy and thorough, and has given the students an interest in and outlook upon the whole field of education. It has become an accepted thing that the kindergartner must be trained for her work. It has even been demanded by school boards when the same trustees accepted and installed teachers of other grades without specific training for their work.

A certain mystery has surrounded this training, and perhaps it has been this regard of the people for something esoteric in the making of a kindergartner that has been the salvation of the kindergarten as a valuable factor in the mental nurture of little children. Up to the present time the uninitiated have respected the order, "Hands off!" and it is largely owing to this respect that the kindergarten has been allowed to preserve its peculiar character and to push its way, unconformed, through the confused orthodoxy of the public school.

In their training kindergartners are taught to demand an environment for little children which includes certain fixed items, such as small groups, ample space for bodily movement, suitable and expensive apparatus and furniture; certain desirable accessories, such as music, pictures, and garden plot, are also

sought. This rigidity of requirements has both helped the kindergarten to maintain its essential characteristics as an institution and has also prevented its wider establishment. The essentials which have been preserved are, in the main, those which are now being claimed for grades beyond the kindergarten. Possibly the example of the kindergarten may have had some influence in shaping this opinion, and, if so, the training of the kindergartner, though often superficial when judged by changed standards, has had something to do with a tendency toward elasticity in public-school conditions.

But what is this peculiar character, this identity of the kindergarten, of which we speak? Is it desirable to struggle for its maintenance? The kindergarten has lived as a distinct department of education; it has exhibited certain methods and ideals; it has had a certain philosophy, and even psychology, of its own. Schools have been colored with its ideals. Because it has been able to preserve its character, it has been effective in modifying the régime of the school. The beauty of creative work and play, the necessity of joyousness, and the value of play have made their appeal to every grade, from the kindergarten to the high school; and yet something is to be said on the other side. Because the kindergarten has demanded trained teachers, and space, and expensive equipment, and has had a distinct philosophy, it has separated itself from the school. In most cases these things are accorded the kindergarten as the pet of the school system, as the baby of the family; the charm of the little child gains for it privileges that are denied the older one, who, less attractive, and apparently less sensitive, is given less care. That the building-up process is dangerous is proven when we find that by a sudden move of its school board a great school system puts its kindergartens and kindergartners under exactly the same regulations that govern the grades and teachers above them. With absolutely no concern for the lack of integrating power in five-year-old children, they are rounded up twenty-five in a class, with one teacher, who must be will-power, or stimulus, or vivacious example, or anything that will transform the herd of fickle, easily stimulated, irresponsible, sensitive little beings into the

outward semblance of an orderly community. Regardless of the strain this puts upon the kindergartner who is working in the same room with another, and her class of equal number, she is required to take another set, the same day, for a repetition of the performance. This is not education; it is not even good nursery work. And this is the sort of remodeling that the public kindergarten is liable to undergo when a movement toward equalization of salary is set on foot, with justice toward taxpayers and fairness toward other teachers as a main plank in the platform. Justice toward the teachers of other primary grades would require a leveling-down process rather than the leveling up, a diminution of numbers for her, without diminution of pay, while the quality of teaching received in return should compensate taxpayers who need justice. It is to be hoped that this is a passing phase in the process of unifying kindergarten and public schools. That the unification must go on, many conditions stand as evidence. First, the kindergartner herself too often shares in a narrow view of her function and opportunities. She is also too apt to take the part for the whole, to make the word "kindergarten" spell "education." Her sense of proportion where her work is concerned sometimes resembles that of her charges who fill the foreground and swell to major proportions that detail of the whole picture which touches most closely their experience and interest for the time. Her first glimpse of the charm of a philosophical outlook came through the doors of a kindergarten training school; it is quite natural, therefore, that she should label all subsequent views of truth, "kindergarten ideas." She has limited her associations and aspirations to the subtle, most important, but necessarily limited, work of teaching children between the ages of three and six.

Just at this juncture a most pressing need is to open to her and to all teachers by the surest process that undebatable ground which the kindergarten occupies and to which the whole school holds an often unused title. At the same time they must recognize that little playground and garden plot that belong to infancy and to children who are still in what is termed the play-stage of growth. It must be admitted, too, that the kinder-

garten as a tradition and as an institution has its air-castles with no solid ground beneath; and since the school has plenty of its own rearing, it needs none of ours.

What is the common, the undebatable, ground? Is it best that it should continue to bear the label "kindergarten property"? The kindergarten has modified the school; but it has not worked alone; tremendous forces have been at work in science, philosophy, history, and social science; and in the world of industry itself changes have come which are felt in the change of school conditions. The school at which the kindergarten looked askance twenty years ago is not the school that is growing now. In such schools as dot the New World and the Old today there are growing ideals, entirely in harmony with those of Froebel, and it behooves the kindergartner to take account of stock and see what will bear critical inspection by those who direct the movements of these schools. If her revered Froebel is beyond dissent, is she living up to the largest of his teachings?

The kindergarten has what might be termed transient and permanent values. The transient values are those modes of treatment and adaptations of subject-matter that belong especially to the child who is largely absorbed in play-processes, and to the child who has begun to seek his ends by indirect methods, but in whom play is still a dominant motor force. It is the permanent values that are absolutely common property. Under the latter we might reckon those principles of education which grew out of Froebel's sociological and psychological intuitions. This still leaves at one side the metaphysical basis of his system. To these principles the kindegartner has learned to suit her practice, more or less directly; her future training must be such that she will recognize the universal nature of these laws of growth and the continuity of social endeavor. She must not see these things as vague theory, but must know how they are being carried out in practical details throughout the school, as Froebel tried fifty years ago to put them into working shape in the kindergarten. This demands a broader culture as a foundation, a more thorough scientific basis, a training in

modern psychology, and a view of a school that is working upon these problems with children of all ages.

This demands a somewhat humble attitude on the part of the accomplished or would-be kindergartner. It means a yielding up of prerogative and individuality of her profession, that it may contribute its germ and find itself in a larger growth. First, and simplest of all, we must cease to use such expressions even of commendation as one often hears; for example, that this or that schoolroom has "the true kindergarten atmosphere." We must accustom ourselves to the general terminology, and not place the barrier of a particular one between ourselves and the rest of the educational world.

Foebel's teaching has grown because it has foreshadowed the trend of modern thought. The concept of growth by evolution is current in his writings. He builds upon the doctrines of developement, of growth by use, of differentiation, and of power through adaptation to environment. There is a true psychology implicit in Froebel, and what he suggests and muses over and builds upon is the same in germ that the later and closer thinker analyzes and investigates.

The kindergartner who has been taught Froebel's doctrines owes herself the illumination of a psychology that verifies his intuitions, and a sociology that gives his humanism another ground than that of mystical metaphysics.

Where Froebel saw that "the child develops as the race," we have now volumes of research from such men as Groos, Wundt, and Max Müller to show us how and where.

Froebel taught that through the work of his hand a child grows into clearness as to the nature of the material about him and as to his own place in the long process of civilization through industrial art. It is possible now to consult a long roll of these writers upon the evolution of mind through social occupations.

Thus, if the kindergartner yields up her particular claim to the social ideal which Froebel taught, she may gain immeasurably. She knows already that Froebel incorporated certain occupations involving rhythm of movement and pleasing color and design, because a child needs these things. She knows that

he sought for an early introduction through play to the social activities of the race, that he might early feel the social contact and that he might be put in touch with the historical development of the race. It is all-important that, if this be true, she may know definitely how the animus of this play of the kindergarten is being matured in the work of older children. She will have an added sense of relative values in seeing these first employments and plays of the kindergarten as the initial steps in a long process of self- and social realization. It will surely enhance the reality and practicality of those words, "continuity" and "unity," which met her at the threshold of the kindergarten training school, and of which she has discoursed fluently in essays and abstracts. It is possible, too, that it will clear the vision of what may and should be done for the younger children. There are many more phases of this question not to be touched upon in the limits of this article, which has merely discussed the past function of the kindergarten training school and the opportunities which may open to the kindergartner of broad and deep culture, who sees the universal nature of the questions which Froebel's theories have already presented to her. For future articles are reserved the reflections which an experience with older children forces upon a kindergartner, and some observations on the different aspects of the psychological and metaphysical bases of Froebel's kindergarten.

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FAIRY-TALES AS LITERATURE IN THE SCHOOL.

It would seem that there is no longer a call for a demonstration, or even a statement, that there is a place in the child's education for the fairy-tale, that he has his moment of psychic and social ripeness for it, and that it has its own contribution to make to his culture. However much difference of opinion there still may be as to the date or duration of the moment, or as to the precise nature of the contribution, it is practically agreed that the nursery tale, whether told at home or transplanted to the school, constitutes the child's introduction to imaginative art, and as such takes on considerable educational importance. But even when we have all granted that the child needs such stories, when we have even agreed in the main as to the purposes for which we give them and the age to which they are best suited, we have, so far as the practical side of the matter is concerned, only made a beginning, because we then find ourselves facing the multiplied thousands of things called fairy-tales, with the necessity of choosing upon us. And so wide is the range in subject, and so great the difference in quality in the material, that we are obliged to conclude that it is this choice which determines the efficacy of the stories for artistic pleasure or for discipline. The really serviceable thing to be done, then, in discussing the use of the tales, particularly their use in the school, is to point out some principles of selection, some tests to be applied in considering the tales as art and as educational material.

It may help toward a set of selective principles to say, to begin with, what we mean by fairy-tales. It it impossible, in the first place, to limit the class to those stories that have in them supernatural or preternatural elements, that deal with an order of invented preterhuman beings. With the old fairy-tales, in this narrow sense, have gradually been incorporated folk-tales dealing with matter which involves only natural and human material —beast-tales and bits of comic realism, for example. With modern fairy-tales are inextricably intermingled stories of all

marvelous experiences, stories of animals, and other so-called nature stories.

The traditionary tales, the real folk-tales, have been divided into these three classes: (1) *Sagas*—stories told of heroes, of supernatural beings, of historical events, of physical phenomena, and intended to be believed. They have passed out of the stage of myth, or are to be differentiated from myth by the fact that they have no religious or symbolic significance. Such a story, to take a familiar example, is *Whittington and His Cat.* (2) *Märchen*—those that are told for amusement, pure imaginative play, exercise of the art instinct. They may be modified sagas, or may be originally invented as *Märchen.* They may or may not include supernatural or preternatural elements. They constitute the large mass of nursery and popular tales. *Cinderella, Beauty and the Beast, Puss in Boots, Little Red Riding-Hood,* will do as examples. (3) *Drolls*—comic or domestic tales, which also may or may not contain the impossible, the marvelous, or the preternatural. Generally they are stories of funny misadventures, cunning, tricks, horse-play, or of the misfortunes or unexpected good luck of "noodles." Such are *Kluge Else, Lazy Jack, Mr. Vinegar, Hans in Luck.*

The modern stories corresponding to these are of three classes: those written in imitation of the folk-sagas and *Märchen;* those which introduce preterhuman elements as symbols; nature stories which personify natural phenomena or forces. Naturally this discussion has nothing to do with the modern story of human life that has nothing symbolic or marvelous in it.

It is not mere convention that leads one to choose for the child in school the traditionary or folk fairy-tale rather than the corresponding modern story. One is reluctant to grant that there may safely be any difference between the literature given in the school and that read to the child otherwise. But it is easily seen that certain things may be read once and lightly in the nursery, read and dismissed, that are not worth reading and lingering over in the school. Many modern fairy and fanciful tales are pretty, harmless, amusing, and even instructive, and do, no doubt, contribute really to a child's recreation, but have not,

nevertheless, those abiding qualities one seeks in a story he presents as discipline. First of all, modern fairy-tales are not convinced or convincing. They are imitations, and, like all imitations, they miss the soul of the original. There can be no new fairy-tales written, because there is no longer a possibility of belief in the reality of the fairy and the fairy-world. The substitution of the "pert fairies and dapper-elves" of literature and the modern world for the serious and effectual preterhuman agents of the older folk-tales has created in the new stories an atmosphere of dilettantism, of insincerity. It is not for nothing, too, that the folk who produced the tales and the child who should hear them are upon somewhat the same level in many matters. The simplicity, earnestness, and credibility of the folk-tale adapt it to the child's use—are, indeed, the qualities that give it its child-likeness. It is practically impossible for the adult author of a modern fairy tale to keep his adultisms in abeyance. Nothing is so alien to the consciousness of the child as the consciousness of the grown, educated man; and it is by nothing less than a miracle that he can keep his own sophistication of various kinds out of what he writes for children. His fairy-tale, failing in earnestness, is likely to be full of sentimentality. Failing in belief, it is likely to be filled with cynicism and cheap satire under the guise of playfulness. These faults may be found plentifully even in the best work of Hans Christian Andersen, for example.

The obviously amateur heat-fairies, snow-fairies, flower-fairies, and all the others which figure in the merely fanciful and generally petty myth-making of the nursery, the kindergarten, and the holiday book of commerce serve chiefly to bewilder the child's imagination, and to cheapen the supernatural in his art, which should be sparing and earnest. Besides, the natural phenomena with which they are connected are much more beautiful and more appealing to the imagination if rightly presented as plain nature.

Is not the same thing true of the large mass of nature-stories also? There is no objection to a genuine story of nature—a narrative of the actual progress and evolution of an occurrence

or an object in nature. If truly observed and skilfully told, however, it stands best as actual fact, and is only confused by the introduction of personification and of pseudo-preternatural elements. The ordinary "nature-story" containing these is necessarily repudiated by literature, since its purpose is to teach scientific fact, and by science, since it proceeds by the extra-scientific methods of fiction and personification.

There are some special things to be said about the modern animal story that seem to belong in close connection with a discussion of nature-stories. Many of them must be removed from the category of nature-studies because of the fact that they are not designed to teach us the facts concerning the beast—his physiology, physiognomy, habits, or habitat—but to present his character. The human consciousness has no difficulty in taking an artistic, literary interest in the character and experience of a "little brother" so like ourselves as Rikki-tikki-pavi. Yet in these really literary animal stories—the best of Kipling's, a few of Seton-Thompson's, certain of Mr. Lang's and of Miss Pearson's—it is not at all a secondary, transferred interest we feel in them as fables, or as figures for human life, but a true, justifiable interest in the characters and situations of the creatures themselves. Kala Nag is a personality, albeit an elephant personality; the "Gray Goose" in Miss Pearson's little story has a character, a truly anserine character. It makes all the difference between science and literature whether the story aims to teach the external facts of the creature's life and nature, or penetrates by sympathetic insight below the surface and presents him as personality. Incidentally one may note that the modern animal-story, when it is good, is more acceptable to teacher and child than the traditionary beast-tale, which for the most part was pure fable, mere satire, or belonged to the class of *Les Pourquois*, and therefore is to be reckoned as myth.

The modern child's story which uses certain invented and preternatural elements by way of symbol must also receive special consideration, and must not be included in the apparently sweeping condemnation of modern fairy-stories. It is, of course, to be used for children older than those for whom the

Märchen are suited. When the child is old enough and trained enough to make for himself some application of the symbol, one may expect good results from reading to him such stories as *The Bee Man of Orn* (slightly edited), *The Water-Babies* (always expurgated of Kingsley's ponderous "fooling"), and *The King of the Golden River*. But as for the sagas and *Märchen* chosen for the child when he has his distinctive hour of readiness for fairy-tales, the teacher is wise who chooses them from among the folk and traditionary tales. To the people who made them the supernatural persons and powers of the tales were serious. Titania and Oberon, flower-fairies, dew-fairies, gauzy wings, and spangled skirts were not in the mind of the people who told tales of the sometimes grim and *schauderhaft*, and always serious, fairies, elves, goblins, or what not. Little brown men disappearing into a green hillock with the human child, in exchange for whom they have left in the cottage cradle a brown imp of their own; the godmother with the fairy gift who brings justice and joy to the good and oppressed maiden; the kind and gentle Beast whom love disenchants and restores to his proper form — all these are to those who made them serious art, and they should be so to the child. We must never forget that these traditionary stories have the immense advantage of not having been made for the child. The *Märchen* of our day was the grown-up novel or romance of the people among whom it had its earlier history.

Then the human world of these tales is a delightful and wholesome one for the child. It is a naïve and simple world, where he may come close to the actual processes of life and see them as picturesque and interesting. Where else in our modern world can a child encounter the shoemaker, the tailor, the miller, the hen-wife, the weaver, the spinner, in their primitive dignity and importance? There are kings, to be sure, and princes, but, except in certain of the stories that took permanent literary shape in the seventeenth century, they are, like the kings and princes in the *Odyssey*, plain and democratic kings, on terms of beautiful equality with the noble swineherd or the charming tailor. King Arthur in the nursery ballad stole a

peck of barley meal to make a bag-pudding, in the homeliest and most democratic way, and the picture of the queen eating bread and honey in the kitchen seems only natural to the little democrats of six and seven in our own day This world of genuine people and honest occupations is charming and educative in itself and constitutes the most effective and convincing background for the supernatural and the marvelous, when that element is present.

But among these tales the possibility of choice is still limitless, and the teacher needs to look for closer principles to guide him. First, since it is literature he is teaching, it would seem well to exclude myth. One is quite aware that in even the most purely social of *Märchen* there may be found relics of myth. But they are such as have long ago lost sight of their religious origin and use, and have either become entirely humanized or have taken their places as aspects of human life and experience. The study of myth undoubtedly has its place in human culture, but it is not a substitute for literature. It is with a distinct shock that one hears the sublime and terrible myth of Demeter or the noble doctrines of Apollo called "old Greek fairy-tales," and babbled in the kindergarten.

Again, keeping in mind our purpose, we would leave aside at once the crude, fragmentary, or chaotic material which appears in the folklore journals or other scientific collections, in favor of those stories which have more completeness and a more artistic form. Of course, the teacher may at any time detect in one of these apparently crude or formless records the material of a beautiful story, and may himself endow it with the artistic form which suits it. So, too, occasionally a contemporary collector of oral tales brings to light a really artistic literary story, such as certain of the Irish tales given by Yeats or by McManus, or of the Zuñi tales collected by Cushing.

But the teacher needs be very expert, very sure of himself, or must have extraordinary needs, in order to feel obliged to go outside the accepted canon of fairy-tales for his material. For there is a canon more or less fixed. It contains Grimm's Tales, Perrault's *Mother Goose* tales, a few of Madame d'Aulnoy's,

some from the *Arabian Nights*, some unhesitatingly admitted lately from collections of English folk-tales made in our own day, two or three chap-book stories, one or two interlopers like *The Three Bears* and *Goody Two-Shoes* — not popular tales at all. One would not attempt to fix the limits more narrowly, for he has no sooner closed the list than he realizes that every teacher who has used them, and every mother who has read them to her little people, and every boy and girl who loves them, will have some other tale to insert, some perfect thing not provided for in this tentative catalogue. But, on the whole, may we not agree that the list suggested constitutes the authentic, the accepted canon of fairy-tales, established and approved by the teachers and children of occidental tradition and rearing? But within this number there must be for the teacher further choice and sifting. He cannot give them all. Practically all children have too many tales read to them and supplied to them to read. A complete collection of Grimm's fairy-tales will demoralize a child's imagination by a mere surfeit. For a whole year in the fairy-tale literature (provided it be arranged in such a way) the teacher would not need a dozen tales.

Now, it would be merely fatuous not to be aware of the fact that, when one is discussing the question of this final choice, he is upon moot and delicate ground — that he is, indeed, attacking certain problems which are, in their more complex aspects, the ultimate problems of literary criticism and of æsthetics. And he must save himself from an imputation of presumption or dogmatism by confining himself to a few general principles of choice and by refraining from making a specific choice for anyone else. The teacher must constantly fortify himself by the reminder that he is seeking *literature*, and that he is therefore freed from any obligation to the stories as material for scientific folklore; he is not teaching sociology, and is therefore freed from any obligation to his material as records of the progress of civilization. While the conscience of every student should revolt from all tampering with a classic story which changes either its content or its intent, there is surely no reason why the person who

is using the tales as art should not choose those most satisfactory from the artistic point of view. Here he will apply precisely those principles he should have learned to apply in judging good and real literature anywhere. Certain of these principles, however, seem to have special application when applied as tests of the fairy-tales, and certain salient peculiarities of the tales themselves seem to condition the student's choice more narrowly. It may not, therefore, seem amiss to note a few special principles.

The teacher will select those tales that have somewhere in their history acquired an artistic organization, rejecting in favor of them those which remain chaotic and disorganized. Compare, for example, in this matter, the perfect little plot of Madame Villeneuve's *Beauty and the Beast* with Grimm's *The Golden Bird*, a string of loosely connected, partly irrelevant incidents. He will prefer those that display economy of incident—in which each incident helps along the action, or contributes something essential to the situation. Of course, it is rather characteristic of the folk-mind, as of the child-mind, to heap up incidents *à propos de bottes;* but, as this is one of the characteristics to be corrected in the child by his training in literature, so it is one of the faults which should exclude a fairy-tale from his curriculum. To make the difference among the stories in this regard quite clear, compare the neat, orderly, and essential flow of incident in *The Musicians of Bremen* with the baffling multiplicity and confusion displayed by Madame d'Aulnoy's *The Wonderful Sheep*. Other things being equal, he will prefer for discipline those fairy-stories which use the fairy and other preternatural elements in artistic moderation to those that fill every incident with marvels and introduce supernatural machinery apparently out of mere exuberance. This element is much more impressive when used in art with reticence and economy. Even a little child grows too familiar with marvels when these crowd one another on every page, and ceases either to shiver or to thrill. In the fairy-tale, as in art for mature people,the supernatural should appear only at the ultimate moment, or for the ultimate purpose, and then in amount and potency only sufficient to accomplish the

result. Perrault was very cautious upon this point. In all his tales he seems to have reduced the element of the marvelous to the smallest amount and to have called upon it only at the pivotal points. Compare, for example, in his *Cinderella* the exquisite sufficiency of his single proviso, "Now, this godmother was a fairy," with the tedious superfluity of irrelevant marvels in Grimm's version of the same tale. Is this bringing the fascinating abundance of the Teutonic folk-fancy to a disadvantageous comparison with the neat and orderly, but more commonplace, Gallic mind? It would be a pity to do that. One hastens to say that every child should hear, and should later have a chance to read, some of the free, wandering, extravagant fantasies which his teacher could not feel justified in giving him for literature lessons.

It is a mistake to ask of any piece of art that it should proclaim a moral, that it should preach a doctrine, that it should conform to fact of human experience. Indeed, one is practically always safe in rejecting from the ranks of art any bit of work that deliberately or actually does any of these things. The folk-tale may be *unmoral*, and serve the purposes of amusement and discipline in literature; but if it be *immoral* it should be left aside in favor of those more artistic, because ethically sound. Many of the popular tales turn upon a piece of trickery or disobedience or irreverence, or more serious immorality, which has upon it the weight of approval in the story. The trick or lie succeeds, and the trickster or liar is a hero. Every teacher will be wary of such as these. The pivotal issue, the central spring of a story, must in the study of it bear close inspection. If it is ethically weak it is artistically unsound.

Of course one must be very cautious here. One must not be Puritanical or Pecksniffian. Subtlety is the savage virtue. Along with horseplay it is the child's substitute for both wit and humor. The wiles and devices of the protegé of Pallas Athene but serve to endear him the more to the children to whom the *Odyssey* is read, as they did to the goddess herself. We cannot justly complete our list of literature stories from the traditionary tales and exclude all in which subtlety, trickery,

constitutes the motive force. But we can see to it that the trick tends toward the securing of poetical justice, or of actual logical justice. And we must, as has been hinted, make the proper allowances. According to the nursery code there is no harm, for example, in playing a trick upon a giant. By very virtue of being a giant, with the advantage of size on his side, or with an unpardonable weight of stupidity to account for, he is fair game for all nimble-witted heroes. So also is the butcher, the hereditary villain of the folk-tales. Let it be a clear case of the biter bitten, and at the same time a clear case of the injustice or stupidity of the original biter, as it practically always is in the best *Märchen* of the canon, and one need not fear the result, certainly not the artistic result, upon the sensible child. At the same time, to use a large number of these tales would place the child in an atmosphere of trickery and petty scheming, and be most undesirable.

We are obliged to take much the same attitude toward the violence of many of the most attractive of the nursery tales. Several of them reflect a rather rough-and-tumble state of social communion; many exhibit a superfluity of bloodshed or other grisly physical horrors. It is surely not wise to read enough of these or to linger long enough over the forbidding details to create an atmosphere of terror. But fear and terror are among the roots of artistic appreciation, and it is certainly true that the modern child of six and seven has, as a rule, so little apperception material for physical horrors that they do not take any deep hold upon him. Murder in the *Märchen* is to him actually a bit of fine art—merely a neat and convincing way of disposing of iniquitous elder brothers or inimical magicians. The fact that the child's experience and information enable him to make no image of the physiological sequelæ of the cutting off of heads, for example, makes it easy for the teacher to carry him harmless past details that would seem brutal to his nervous elders.

Those whose patience has carried them thus far in this discussion have discovered for themselves that it limits itself to the

matter of choosing the fairy-tales, and does not handle at all the more fundamental matter of their educational service, nor touch at all what may seem the more practical matter of the presentation of those chosen. Each of these is, indeed, another story.

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THE USE OF BOOKS AND LIBRARIES.

THERE is, perhaps, no one in an educational institution who appreciates more keenly the great inequality of the book environment of the students than does the librarian.

One child has heard the best literature in song and story from the time he was an infant in arms. He has been told the simple folk- and fairy-tales of many countries. He has grown up in a home where there is a large library, and he has browsed among the beautifully printed and illustrated works of the masters of literature. His parents and tutors have taken him to the large public and private libraries in the city, and he has afterward chosen to spend many of his leisure hours among their treasures. Authors, artists, travelers, and scientists have frequented his home. He has had a natural love for literature, and he has lived up to the opportunities offered him. This youth enters college on exactly the same basis as the boy who was born of a poor, ignorant mother with neither the time nor the knowledge to tell him the stories he should have known in his childhood. He has had practically no books in his home. His life has been spent on a farm or in a small village quite out of the reach of a library. He has traveled none, and his companions have had no better advantages than himself, and much less ambition and ability. These are extreme types, to be sure, but extremes that are actually met in a college library, and the remaining student body arrays itself between these wide limits.

In the institutions for higher learning all the subjects are presented by specialists, few of whom recognize this inequality in their students. They assign the students certain books to use in the class-room; they refer to various books and authors heretofore unknown to the student; they sometimes refer to various classes of books in different libraries; or again they may tell the students to find what they can that has been written on a given subject. The librarian knows that these are difficult problems for the boy who is using a large library for

the first time, and he knows that the majority of students waste hours of time because they do not know how to use books and libraries economically. It is to be regretted that the students have not gained a more systematic knowledge of the use of books before they have reached college. It would have saved them many hours of unnecessary work, and helped them so to arrange and classify their knowledge and material that they would have been much farther on their way. It is certainly possible to do considerable in this line for them long before they have reached college age.

Books may be divided into two general groups—those that are one's friends and those that are one's tools. It is of the greatest importance that the standards of choice of both tools and friends be high. True standards are usually the results of slow growth, and begin in early years. It is in the home that the child is introduced into the mysteries and beauties of book-land. Mothers who buy the largest and brightest colored picture-books on the bargain counters in the department stores have probably never considered how poor a foundation they are laying for their children's appreciation of books. It is necessary for the mother to join the teacher and librarian in their search for the picture-books with the best color, drawing, and subject-matter, of which we have splendid examples in Boutet de Monvel, Walter Crane, Kate Greenaway, and Cecil Alden. One feels that the child who has not learned from his own mother the "Mother Goose" rhymes and such stories as "The Three Bears," "Little Red Riding Hood," and "Sleeping Beauty" has been deprived of a certain quality that belongs to these stories which the teacher and librarian can never supply. Some of the public libraries are trying to meet this problem by inviting the mothers to visit the children's room and examine the books they have so carefully selected. They urge the parents to bring their little children with them, and have bought cloth and board books for the youngest which they can take to their homes.

The child's knowledge of the book begins to develop very rapidly when he goes to school and learns to read. In the

primary grades of some schools each child makes a dictionary for himself and binds it in an appropriate cover. He thus early learns the alphabetic order and a simple form of constructing a book.

A pleasant and profitable relationship has been established between many schools and libraries where the teachers have asked the librarian to visit their schools and tell the children about the library, and the librarian has invited the teachers to come to the library and let her show them where the "most interesting books" are kept. This seems to be an excellent plan, if one can judge from the children who often return to become the library's steady patrons, and who would probably never have found their way there except in some such way as this.

If a person has not grown up with books and had the opportunity of handling them freely, there seems to always remain with him a certain fear and awkwardness in using them. The public library of today, with its carefully selected shelves in which the child can revel at its will, is giving him a splendid chance to make true and lasting friends and to broaden and find new interests. But even browsing, with all its virtues, must be somewhat guarded lest it become mere dissipation.

There is a certain systematic use of books which the child needs to be taught as he advances in the grades. Most of our modern libraries use one scheme of classification for their books and material. The general underlying principles of all plans of classification used today are the same, and the tendency is to give all readers as free access to the shelves as is possible. The youngest children are shown where the picture-books are kept. The older children find that the books are divided on the shelves according to their subjects, and that these subjects have an order of sequence. They are old enough now so that they begin to ask for certain books by name instead of color; they want books by a certain author and on a given subject. This is the time to explain to them the card catalogue, how it is arranged, and what it contains. Slowly and carefully the child should be introduced to the reference-books as they can serve him, and he should early be taught to compare and choose his authorities.

Gradually the intricacies of classification begin to unfold themselves, and he more plainly sees that the three fundamental ways of arranging material are chronologically, alphabetically, and by a certain scheme of arbitrary symbols; and also that there are many possible combinations of these methods. The book itself should be carefully studied—the binding with its design and the information that it bears, the title-page and its information, the arrangement of the table of contents and index, their purposes and comparative value, the relation each bears to the information given in the book, the aim of the preface and introduction, the various forms of chapter headings, pagination, notes, and bibliographic references.

The making of a book is a process that can be advantageously adapted to the handwork in the grades. The material used may be printed by the children or done with prettily illuminated letters. The title-page, introduction, chapter headings, contents, index, and pagination should be made in the style of the best books, and the whole bound with an appropriate cover design. The making of one such volume will give the child an appreciation of a book and a knowledge of its artistic and economic features that will usually make lasting impressions. This work may well be supplemented by visits to local binderies, booksellers, and museums where rare books are kept. It would be a great help to students if they were given some instruction in the taking and arrangement of notes which would enable them to make intercalations and additions from year to year, and still permit of a quick and advantageous use. As independence in study is gained in the high school, this work should be expanded.

In view of the fact that heretofore the lower schools have almost wholly neglected this work, it seems as if the most economic step to be taken is to adapt a course similar to the one just outlined, which should be introduced into the freshman year of college and into all institutions having to do with the training of teachers. Such a course need not be a lengthy one. It might divide itself into a consideration of the three following general subjects:

1. A study of the principles of the administration and organization of the library of the educational institution in which the

course is given. A general survey of the library facilities in the community and country which may be of use to the student.

2. The construction of a book.

3. The use of the best general reference-books, dictionaries, cyclopædias, atlases, gazateers, periodical indexes, bibliographies, and reading lists.

Book information often becomes isolated to the student, and in no way related to material and action. The book seems to be the most common way of conveying information, but there is no doubt but that the information desired could often be more quickly obtained if maps, pictures, charts, and specimens could be as readily interpreted. Training in the use of these other mediums is much to be desired.

The library is an important factor in every community and institution. Massachusetts has supplied all but one or two of its small villages with libraries, and these are reached by the traveling libraries. The other states are holding this as their example. The nation, the states, and the cities are taxing themselves to establish free public libraries for their people. Philanthropists are giving enormous sums of money to further the work. Librarians have found that they cannot meet the public demand by arranging their material on a scholarly basis unless they add to that a good strong business basis that will enable them to serve their patrons with as much certainty as do the best business houses of today. The well-organized libraries are strongly influencing the methods of instruction in our educational institutions. The National Educational Association has a library section devoted to the relation of libraries to schools. The state teachers' associations are forming library sections. A number of normal schools and colleges are offering courses such as this paper has outlined, which are of the most elementary kind, but open the way to extended bibliographic research. There are many encouraging beginnings in these lines, but at present the educational forces, as they touch the library problem, leave yawning gaps in some places and extravagantly overlap in others.

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SOME STEPS IN THE EVOLUTION OF SOCIAL OCCUPATIONS.

V.

It is important to recognize differences as well as likenesses in the attitudes of primitive man and the child. The simple attitudes of the savage have not been transmitted unchanged. There are differences due to a variety of causes. Transformations that took place in early racial activities have left their traces in body and mind. Time and again a changing natural and social environment demanded a breaking up of old habits and a readjustment to new conditions. During each process the physical co-ordinations originally bound up in the old activities were released to be incorporated as essential elements in new and more complex acts. New conditions, new activities, new attitudes toward life thus characterize each successive period of human culture. The earliest chapters in the history of these changes are embodied in the spontaneous activities of the child.

The presence of mental attitudes and physical co-ordinations that represent earlier stages of culture does not preclude the tendency toward later forms. Instinctive attitudes, though stronger in the child than in the adult, persist throughout life; but not even the child is so bound by instinctive activity as was the race in its earliest stages of development. Tendencies, impulses, which are the product of later periods of culture are present from a very early period in child-life. The physical co-ordinations of the child are more easily broken up than they were in remote periods of racial development. New co-ordinations are more readily made. In a word, the child, though inheriting in his physical co-ordinations and mental attitudes the traces of activities of past stages of culture, is not bound by any of them. They are present, not as an end, but as a means — a means of achieving in a brief period the point of vantage which it took the race long ages to reach. Each vantage-point that the child attains marks the giving way of old attitudes to new

ones, the releasing of former co-ordinations and a readjustment in the light of a new need.

A difference in mental attitudes which is most significant for educational purposes is one of function. The activity of the child, though as practical and as real from his own point of view as that of the adult, from the standpoint of the latter is neither practical nor real. This is due to differences in the conditions which operate in the life of the child and of the adult. Shielded from the struggle for existence, the child is free to expend his energy without regard to practical results. Energy which the race was compelled to expend in maintaining the struggle for existence in the case of the child finds a normal expression in play. But since the physical co-ordinations and emotional attitudes of the child are largely the product of the practical activities of the race during the early stages of culture, the surplus energy now, as then,[1] is expended in similar forms. What the savage did seriously under the necessity of hunger, the child, in obedience to his instinctive tendencies, does in a dramatic way.

Utility has no such meaning for the child as it has for the adult. That which is useful, in the sense in which the adult uses the term, the child takes as a matter of course. The useful to him is that which satisfies instincts which represent *higher needs*. The *real* attitude of the savage, fortunately, is not a normal one in child-life today. It appears only in cases of arrested development. Such cases are found in children whose development has been checked at the time when the transition from the dramatic to the scientific attitude should be made, and in children who are obliged to use the energy that should be devoted to purposes of development in performing real work.

To place the responsibilities of adult life upon the child is to arrest his development. It crystallizes the mental attitudes and the processes of life at a stage of development below that demanded by modern life. It transforms the *idealized* attitudes that should find expression in educational activities into real ones that are limited to utilitarian ends. Only by preserving freedom for the manifestation of energy in forms which are

[1] KATHARINE E. DOPP, *The Place of Industries in Elementary Education*, pp. 24–6.

not real in the sense of the adult, can we raise the individual to the plane where his real attitudes are in harmony with our highest standards of life. Only by allowing the child to express his ideals in dramatic forms, can his activities be articulated to those of modern society.

That primitive man acquired more skill than the child is not strange. He had need of more. Man early learned that the price of carelessness or lack of skill was apt to be the loss of a limb, if not of life itself. This fact acted as a powerful incentive in the development of skilful workmanship. The conservatism of savagery was such that little change was made in processes during many generations. The skill which the savage acquired in his youth was of a kind that he needed until the day of his death. A brief period of plasticity was all that was then required in order to lay the basis for the several necessary varieties of skill. It was more important at that time to train the youth to become self-supporting at an early age than to secure conditions for his future development. Motives to advance were never less powerful, while motives to engage in practical activity were never so great.

The conditions which affect the life of the child are very different. Society has made provision for the care of the child and is endeavoring to set aside the period of adolescence as well as that of infancy and childhood for preparing the individual to meet the demands of later years. This social habit is undoubtedly a wise one, since it tends to prolong the period of placticity, the period during which the basis for future knowledge and skill must be laid.

The need of knowledge and skill is everywhere manifest. Never has there been so great a demand for varied and highly developed skill as at the present moment. Never has there been so great a need of ability to adjust oneself to a changing environment, or to take the initiative in inaugurating a change. In private life as well as in every department of public life there is a growing consciousness of a need of an insight into the fundamental processes of the natural, physical, and social sciences. In many places there is likewise a dawning consciousness of a

need of an insight into the principles of art. Such insight is impossible without a rich background of experience. The most favorable time for acquiring this experience, for laying the foundation for the skill required in adult life, is during the years of infancy and childhood. The most favorable method is not that which directs energy in such a way as to secure skill in a limited number of processes, but that which subordinates present skill to present as well as to future needs.

Social occupations that call into play the various impulses of the child serve to organize energy which might otherwise remain unavailable. Primitive industries so selected and arranged as to embody a generalized history of the early development of the race are free from the conservatism of savagery. They are transformed by the scientific spirit. Through the use of such occupations, processes which represent the achievements of ages may be condensed into a program for a few short months. Such occupations afford present satisfaction, because they meet a demand of the child for a form of practical activity in keeping with his power of control. They cultivate alertness because there is ever present a need of searching for new materials, devising new processes, or applying forces in more economical ways. They cultivate concentration because they make a demand for the fusion of a variety of otherwise unrelated elements into one process with which the child, for the time being, identifies himself.

Differences in the environment of the child and the savage greatly influence the choice of materials and tools with which to work. For long ages raw materials were free to whoever cared to take the trouble to appropriate them. This is far from the case today. The appropriation of the natural resources of this country have been made with so little regard for the future that already society is awakening to the need of devising ways of restoring the loss and of preventing wasteful methods. In thickly populated regions natural resources have been appropriated to such an extent that it is difficult for the child to come into direct contact with the raw materials of production. Even where uncultivated spots abound, the restrictions placed by the

owner are such as to prevent the child from making the free use of materials that it was possible for all to make only a few generations ago. The prevalence of such conditions makes it imperative that ways be devised of providing the child with the opportunities necessary for educative purposes. It is likewise imperative that the instinctive attitude of hostility be transformed as early as possible into a sympathetic habit of dealing with natural resources.

The excursion, the field trip, the school garden, and other informal means of coming into direct contact with the earth and its raw materials present most favorable opportunities for the cultivation of habits that will insure an appreciation and a fostering care of the natural features and resources in one's environment. Where the child is denied the privilege of selecting materials of production in their natural state, he may be provided with the opportunity of observing the growth of typical forms. Such observations, supplemented by various ways of illustrating the changes that take place, may be substituted for a complete first-hand experience in selecting and preparing raw materials, where conditions are such as to deprive the child of the opportunity of securing the latter.

Under present conditions the child finds in the by-products of artificial processes many materials which it is as natural for him to use as it was for the savage to use natural products. The danger that attends their use arises only when they are made to do service for more fundamental experiences.

In respect to tools as well as materials, the child is subject to a danger from which our most remote ancestors escaped. Obliged to invent the artificial tools that they employed, there was no possibility of possessing tools representing a technique beyond the power to control. But the child finds tools ready-made. He is surrounded by them from his earliest years. A large part of his early training is in relation to the use of the simple artificial implements, tools, and utensils that are found in every home. Little danger, if any, attends the use of simple artificial devices; but when the child is allowed to use tools without regard to their function, when he is allowed to form

careless habits, and thus waste material and injure the tools, it is time to call a halt. Until the child is able to gain a practical appreciation of the significance of a tool, there is need of limiting his use of tools to those that he is able to control. There are those who would do this by simplifying the child's environment to such an extent that it would be impossible for him to make a wrong choice. Others would not simplify the environment, but would limit the child in his relations to it by the exercise of authority, or by a direct appeal to his reason or moral sense. Still others would turn the child loose upon his environment. The exclusive use of any one of these methods would no doubt tend to arrest development. The better way is a judicious use of all—a use which can be made only in the light of the facts of the particular case. Between the extreme positions of selecting everything for the child and turning him loose upon his environment there is surely a means of reconciliation. Real freedom, real growth, cannot be secured by the use of either method alone, but must come by means of securing freedom within certain limits. No doubt there is a larger place for a selected environment during infancy than in childhood, just as there is a larger place for it in childhood than in youth or adult life; but even in the earliest years there is need of the development that comes from submission to authority and from learning to let some things alone.

An account of the differences that appear in the life of the child and that of the savage is not complete until it is recognized that the child is a more social creature than the savage. This is largely due to differences in natural and social environment. For long ages the savage was obliged to face nature with only the slightest means of protecting himself from her hostile forces. There was little opportunity under such conditions for the satisfaction of the social instinct. The protected life of the child in a highly developed society, the opportunities provided for play and the development of the social arts, unite in fostering the social spirit from the earliest years. When the child enters school he is ready to establish still broader social relations. In learning the art of living with his fellow-creatures in the school-

room, he becomes less self-centered. By means of co-operative action he loses for a time his individuality in that of the group, and in so doing gradually becomes conscious of a larger self than he had known before. To enlarge the self, to lay hold of its active forces, to see its possibilities, to establish relations between the life of the child and that of the race, are important functions of education. To this end the environment of the school, the curriculum, the methods of teaching, must all contribute. Through these agencies the child may be aided in acquiring a mastery of the finest of fine arts—the art of living.

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ACADEMIC AND PROFESSIONAL TRAINING OF TEACHERS.

II.

THERE is another implication regarding the relation between subject-matter and corresponding method in the combination course, in the course composed chiefly of academic subjects and special methods, which will bear looking into; and that is the implication that method has not a content of its own which is derived from and applicable to all subject-matters. According to the view under criticism, you have, on the one hand, in the training course so many academic subjects which match up with subjects now being taught in the schools, and on the other hand you have an equal number of special methods corresponding. The academic subjects are supposed to give the content, the filling, to the mind of the student; the special methods are to aid him in readapting this content to the minds of prospective pupils. The academic subjects are there chiefly on sufferance, to make up for deficiencies in the scholastic training of students; and yet the special methods are naught apart from the corresponding subject-matters. It is a case of the Kantian dualism—content without form is blind, and form without content is empty. It creates a deadlock, under an assumed reciprocity. It marks time without getting anywhere.

The difficulty flows from the narrow and shortsighted assumption that the courses in a training school must simply reflect or match courses that are being taught in the schools. Acting on such an assumption, a training school would follow rather than lead in the educational procession. Instead of being the point in the whole educational system where pressing needs for improvement are most keenly reported, felt, interpreted, and even anticipated, where the means are at hand for working out and testing experimentally new and better programs and methods in response to these needs, thus becoming a center of helpful

influence and rational direction, such a training school tends to become a mere recruiting station for "the rank and file," who, like the British soldiers grimly characterized by Carlyle, "fight without knowledge of war," if not "without fear of death."

But a training school is surely more than a recruiting station. If it is fulfilling its function and justifying its existence, a training school is the place where naturally and as a matter of course the conscious direction of educational progress, the scientific working out and experimental testing of educational reforms, should be more active, critical, and effective than at any other point in the entire system; not because the training school is in any sense cut loose from the rest of the system, a favored spot where exotic ideals may bloom in luxuriance unmolested by the hard, practical conditions that obtain elsewhere, but because in the deepest educational sense it is bound up with the whole system, bound up with the intellectual and moral resources of its past and with the possibilities of its immediate future; beeause it *is* the system most conscious at this point of all its parts and of their relations, and of its life as a working whole. The ideal training school is a continual rebirth or renaissance of education. It is desirable, no doubt, that a training school should include what is called a "model school," where there can be displayed the best ways of doing the thing that has been done and is being done; but it is also desirable that it should include an experimental school which should aim to work out, test, and verify ways of doing still better things. Thus the training school becomes the point at which the whole educational system is most conscious of itself, the point at which it is explicitly engaged in educating itself.

All this carries with it the necessity of a conscious gathering up, of a concept, of the educational situation as a working whole, a *systematic* gathering up in the sense that, like physiology, it has to do with a system. This is method in the larger sense of the word—call it theory, philosophy, psychology, or history of education, or all combined, though I do not mean to imply that it would be desirable to ignore customary distinctions; method, not in the sense of an empty framework to be filled in with a more

or less alien content, but method in the sense of principles of construction, principles that are inherent in the materials themselves—the growing mind and the institutions and vocations of community life. Such a gathering up and studying of educational principles has a content, a subject-matter of its own, which is nothing less than education itself. In that respect it is an academic subject like political enconomy, for example, or chemistry. It is also the core of the training-school situation; not an afterthought, save in the sense that all thought is afterthought; not an external thing, save in the sense that the working use of principles, or concepts, make one more sensitive, discriminating, alive to things externally perceived; not formal, save in the sense that reconstructs, anticipates, more adequate and economical forms of organization.

It is plainly inconceivable that courses in educational theory should in any sense supersede courses in special methods and technique. On the contrary, the latter should find themselves freed and reinforced. The task of carrying the whole thing is lifted from courses in special methods and in technique, which now may become technical in the true sense of the term, points of application to, of contact with, the more immediate realities of teaching. They represent the academic and theoretical work focused upon the near view, and so in turn do they contribute to the perspective of the whole.

To sum up the matter as it appears from the point of view of this discussion: In addition to the inevitable courses in subject-matter and in special methods and technique in the training of teachers, there is a demand, growing out of the present conflict and confusion, for the more explicit recognition of two important principles, one of which looks to the development of the individual teacher, the other to the development of the whole educational situation.

1. The first of these principles is a direct contribution from the most advanced academic methods of training teachers now in vogue, methods which carry with them the implication that a student must first be a learner, an inquirer, an independent investigator, in some degree, before he is deemed qualified to

teach. If this contribution be accepted by the training school, it carries with it the practical corollary that students in the training school should be afforded ample opportunities to elect advanced academic courses in subjects for which they have a natural interest and sufficient qualification, and which are likely to give scope and direction to the inquiring, experimental, or constructive tendencies of the growing mind. Such opportunities, such electives, belong as much to a training school as clinics to a medical school, or moot courts to a law school, and for precisely the same reason, namely, that they afford intimate, first-hand experience in the fundamental realities and processes of the profession, which in the case of the training school are summed up in the process of learning; not learning in the scholastic sense of acquiring more information or mechanical expertness, but in the sense of developing latent capacities of thought and action through the exercise of these capacities. The graduate of a training school who has not had some recent first-hand experience in the most genuine forms of learning is no better off than the graduate of a medical school who has never witnessed an operation, or the graduate of a law school who has never taken part in a moot-court trial; in fact, he may be considerably worse off.

2. With reference to the whole educational situation there is becoming apparent a clearer recognition of the strategic position of the training school. It is difficult to see how a training school can justify its existence to its supporters if it is really nothing more than a trade school. Such a conception would inevitably react against those who would seem to be favored most by it, namely, the teachers themselves, by swelling the ranks of pattern-trained apprentices beyond the point of assimilation. Neither can a training school hope to receive more than a chance "social sanction" if it goes to the other extreme and proceeds to develop, on the basis of arbitrary, personal dicta, a detailed pedagogic program as a pretty complete reaction from established methods. Nor is a hand-to-mouth compromise between two such extremes desirable, or likely to receive "social sanction."

The training school is coming to occupy a strategic, a controlling position in educational affairs along with the development of education as an experimental social science. The training school is coming to be the laboratory of that science. As a laboratory, it sustains the same reciprocal relation to the more theoretical interests, on the one hand, and to the more immediately practical interests, on the other, that any scientific laboratory sustains—a laboratory of chemistry, say—to mathematics and theoretical chemistry, on the one hand, and to commercial and manufacturing interests, on the other.

There is a sense in which all practice is experimental, in so far as the carrying of ideas into effect involves an element of risk, of uncertainty. Again, practice is rarely completely satisfactory, even when it safely reaches the end proposed to itself. It would seem, in education, at least, as if the less uncertain, the less experimental, any form of practical procedure is, the more unsatisfactory as a means of true education it is likely to be; and, on the other hand, the more satisfactory and ideal some newly proposed form of procedure appears to be, the greater the element of uncertainty in putting it into effect. I will not try to illustrate this, for I believe the experience of almost any teacher would readily furnish illustrations. Now, the true laboratory begins wherever the uncertain, problematic points in everyday practice are reported, or sensed, most keenly; where they are interpreted, or diagnosed, most intelligently, that is, in the light of underlying principles; and where better ways of overcoming the difficulties are worked out as ideals most comprehensively, and not merely worked out as ideals, but *tested experimentally* under the most favorable conditions. All this, in the case of a laboratory of education, would naturally involve a theory of education with its psychological, ethical, and logical aspects. Moreover, what is perhaps more to the point, it would naturally be the locus of the training school; for it almost goes without saying that the place in the educational system or organism that is most alive to all phases of the educational situation, most alive to all tendencies in the educational movement, is surely the place where the best training in education is to be had, whether general or specialized.

Possibly this sounds like reasoning in a circle. Earlier in this paper I was maintaining that the training school is naturally the point in the educational system where reconstruction is going on in the most rapid and controlled way; and now I am saying that such a point is naturally the locus of the training school. Still, if these statements be true, I do not see that they can be other than complementary, or other than two aspects of the same truth. It is, after all, simply a question as to whether educators shall be educated by education; a question as to whether they shall be a conscious part of that reflection, prophecy, and verification, of that continual experiment, by which education, not without toil, pain, and conflict, perennially educates and renews itself.

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THE FOLKSONG IN MUSIC STUDY.

THERE is perhaps no field in the great realm of music which offers to the student more fascinating material for research than does the folksong. Springing from the very heart of the people, it is as truly and vividly expressive of race-character and race-history as are those myths which it so often clothes. The life of a people, its struggles and victories, its loves and hates, its joys and sorrows, is as securely preserved for us in its songs as is the fly in amber; for not only do we find the mass of the songs of every country devoted to its wars, its loves, and its drinking-bouts, but the labors of the people, their festivals and dances, as well as their myths and legends, claim place in these simple lyrics.

Chief among the charms of the folksong is its power to express race-characteristics. The Italian melody is always suave and graceful; the Russian has all the rudeness and pathos of the people from whom it springs; and even the undiscriminating hearer can readily distinguish between French and Scandinavian gaiety. No Tschaikowsky, no Grieg or Chopin, ever made us feel more keenly the wild sadness or the romantic fervor of his race than does the humble bard whose name even is lost to us.

These simple tunes, often of the greatest beauty, are the chosen material of the masters in music. The Scotch songs arranged by Beethoven; Schuman's "Two Grenadiers," with its great climax of the "Marseillaise;" the dramatic struggle of the French and Russian airs in Tschaikowsky's overture "1812;" Richard Strauss's Italian suite, with its humorous and charming use of the Neapolitan street-song, "Finiculi, finicula;" and, most modern of all, Humperdinck's delightful opera, "Hänsel and Gretel"—are familiar illustrations which show with what delight the great musician spends the richness of his art in setting these homely jewels.

Nor is the more modern musician's use of the folksong for the sake of its local coloring and the race-characteristics which

it expresses the most important of its functions. All more elaborate melodic forms may be said to be developments of this archaic type of tune, and both *Lied* and *aria* are its legitimate descendants. Furthermore, the symphonies of Haydn, Schubert, and Brahms contain many melodies which are either folksongs pure and simple or developments of these.

Much church music, even of the better and purer kind, is also indebted largely to the folksong. The music heard in most Protestant churches is too often direct adaptation from secular sources. The opera, the sentimental song, and the folksong have all been laid under contribution to such a degree that the average choir singer regards any tune joined to any hymn suitable to church service.

But the older churches—and especially those whose liturgical forms have given opportunity to the musician of taste and judgment, until finally a school of dignified and worthy music has grown up to be their ornament—have fostered the less formal religious songs of the people. The Lutheran church, which boasts a Bach and Mendelssohn, is not wanting in sacred folksongs, while the Catholic church, with all its great composers of masses, is most rich in these fine old traditional tunes. The Regensburg Cecilian movement, which has restored to familiar use the beautiful early music of the church, the Gregorian plainsong, and the masses of Palestrina and his contemporaries, has also encouraged the singing of these venerable melodies, which one generation has handed down to the next for centuries.

The naïve character of the folksong, its simplicity and directness, as well as the fact that it is the source from which so much of the best music is drawn, would seem to point to it as a proper and natural material for the teaching of singing to children.

An examination of the school music books of Germany, France, England, and the Scandinavian countries shows the universal recognition of this fact. The pedagogues who are responsible for most of the compilations of school music in use in America have to some extent followed the lead of their brethren overseas. Of late, however, there seems a growing inclination to abandon the folksong and have recourse to the more sophis-

ticated forms of music. This is doubtless natural enough. We are not a naïve people, and the naïveté of the folksong appeals to us perhaps less than it does to another race. Certainly it would be impossible to find in any other country school music books composed by one person from cover to cover, and such books may be found here in very extensive use.

Our own lack of musical background is probably responsible for this. The statement that Americans have no folksongs is not more true than the statement that Americans have no distinct racial characteristics. We are too conglomerate and too young for either, and we have therefore no national art. We are talented and clever, but as yet entirely imitative.

These seem to me excellent reasons for using as educational material this great mass of songs which have stood the test of time in other and older countries, where ideals are higher, and taste better, than with us.

The class of people's melodies to which belong such beautiful tunes as "Gott erhalte Franz, den Kaiser," by Haydn, the "Schwertlied," by von Weber, and "God Save the King," by Henry Carey, with which we are all familiar as "America," is, speaking from the purely musical point of view, the best. These songs are all folksongs, and are still works of art. Sung of all men in the lands where they were made, they still bear the mark of genius in their greater beauty of melody as in their greater expressiveness. And while they are a most dignified expression of the words, they still present the natural intervals, the compact form, and the simple rhythm which so well fit them for use in reading and writing of notes. At the same time, their naïve character seems most appropriate to their use with children, whose greatest charm—that of unconsciousness—so much of our education seems bent upon destroying.

I would not be understood as debarring the artistic song-form from the schoolroom. On the contrary, the children's songs of Schumann, Brahms, Taubert, and Reinecke, and later the simpler works of Schubert, Haydn, Mozart, Händel, Mendelssohn, and even Beethoven, should go hand in hand with the folksong. I should insist, however, upon these appearing in their original

and pure form, and not in those garbled arrangements and adaptations so frequently published. The simpler works of the great composers preserve to us many of the qualities of the folksong, nor is that direct and childlike spirit wanting in many works of the middle class, to be found in foreign music.

This is unfortunately not the case with the bulk of music produced by American composers. Here we find aspiration to a more highly developed art-form, but an undisguised consciousness of this form; or we find the simplicity of notation without simplicity of spirit. The composer seems too frequently to be asking his listeners, "Isn't this pretty?" or, "Isn't this pathetic?" or, worse still, "Isn't this cute?" The "cute" song seems to me the bane of American music.

The average teacher of music, while he recognizes certain of their advantages as material for his work, fails often to appreciate the real charm of folksongs, which is the greatest charm of all music; that is, its expressiveness. We see this in the deplorable practice, so common among schoolbook makers, of adapting any convenient words to these familiar tunes, regardless of the real meaning and significance of the words and music.

There is no denying that certain adaptations may be justified. Many foreign texts are untranslatable; many others are not worth translating, either because their content is foolish, or because it means nothing to an American child. Also, it is quite possible to find an English poem which fits the music more successfully than a translation can. This sort of adaptation, however, calls for taste and time and skill, which are not always to be relied upon in the adapter. Indeed, there is no "job" for which the 'prentice hand feels himself more fitted, and which he undertakes more complacently, than this most delicate and difficult one.

Hence such atrocities as the following: Schumann's plaint of the *Zigeunerbub'* condemned to death has a simple, beautiful tune, but its text is properly thought inappropriate to the schoolroom. So the gypsy about to be hanged becomes, in the twinkling of an eye, a whistling plowboy, and nobody's feelings are hurt. Besides, praise be to the fine arts! we have a Schumann song.

Or here is the *Lohengrin* Wedding March. It is both beautiful and popular, but the original words are too sentimental for school use. Good! We make it forthwith into a patriotic song, with all its melting numbers, glorifying the "flag of the free."

Many an adapter, however, who would stop short of such deeds of violence to works of art would regard the folksong with less reverence.

Even the Germans, whose musical taste and knowledge are so much above our own, appear to regard many of their melodies as neutral in character.

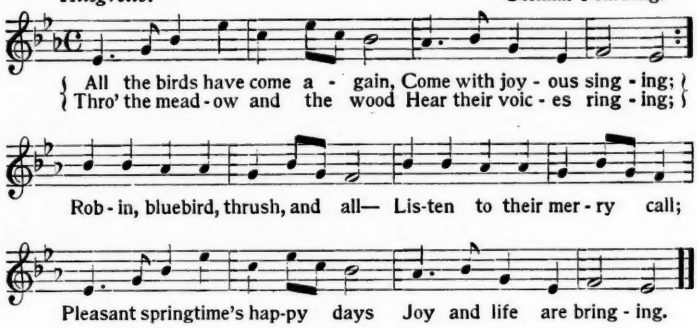
But it seems to me that, if a tune has real beauty, it is because it expresses some emotion, some thought. Certainly, if the tune gives the impression of melancholy with one set of words, it cannot be expected to express joy with another set. This disregard of the quality of its expressiveness seems to me the greatest misuse of the folksong. I believe that only the teacher who studies it in its original form can make the best use of the folksong. When this is impossible, as in the case of some very old tunes, the quality of the tune should be most carefully considered before adapting it. A melody should not be used as a peg upon which to hang verses of possible meter, or its beauty will vanish.

I recall being taught as a small child a song about a duck who took her family of chickens to swim in the brook. An occasional refrain of "cluck! cluck!" was supposed to add piquancy to this ditty, but I remember to have still thought it a very stupid song. Years after, I came upon the tune with its original German words. This time it was a pretty tale of three knights who ride away to the wars, calling to their fair ladies as they pass through the gateway, "Ade! Ade!" It is considered a charming song, but, no matter how often I hear it, the "Ade" is never "Ade," but always "Cluck! cluck!"

There are, of course, many folksongs whose claim to beauty is very slender. Many of the German folksongs seem to me commonplace and uninteresting, but the large proportion has a certain plainness and lack of pretentiousness which entitle them to respect. There is also a large class of these melodies which are not suited to the wants of children, and, while they are naïve and

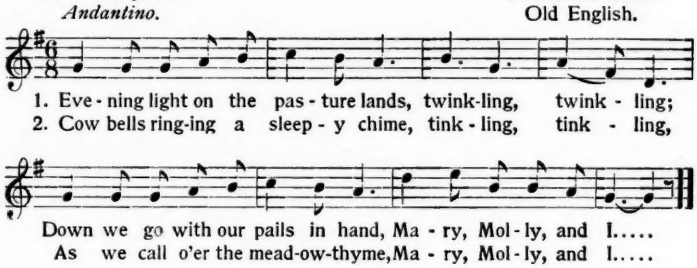
ALL THE BIRDS HAVE COME AGAIN.

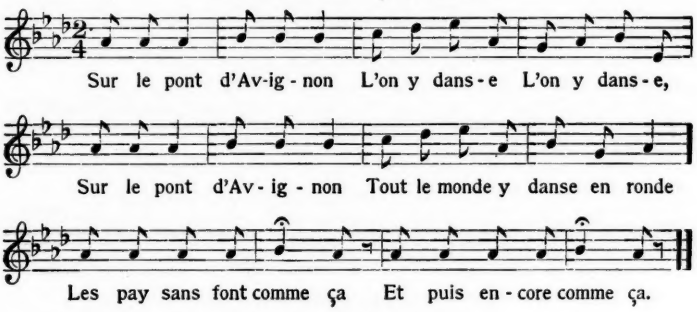
Allegretto. German Folksong.


All the birds have come a - gain, Come with joy - ous sing - ing;
Thro' the mead - ow and the wood Hear their voic - es ring - ing;
Rob - in, bluebird, thrush, and all— Lis-ten to their mer - ry call;
Pleasant springtime's hap-py days Joy and life are bring - ing.

THE DAIRY MAIDS.[1]

Words Adapted. Traditional Tune.
Andantino. Old English.

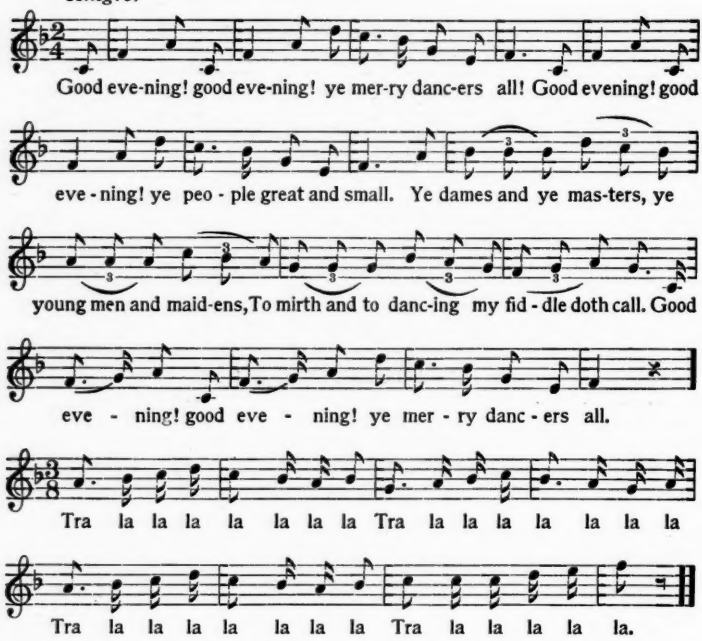

1. Eve - ning light on the pas - ture lands, twink-ling, twink - ling;
2. Cow bells ring-ing a sleep - y chime, tink - ling, tink - ling,
Down we go with our pails in hand, Ma - ry, Mol - ly, and I.....
As we call o'er the mead-ow-thyme, Ma - ry, Mol - ly, and I.....

SUR LE PONT D'AVIGNON.

Sur le pont d'Av-ig - non L'on y dans - e L'on y dans - e,
Sur le pont d'Av - ig - non Tout le monde y danse en ronde
Les pay sans font comme ça Et puis en - core comme ça.

[1] From *Modern Music Series*, Silver, Burdette & Co.

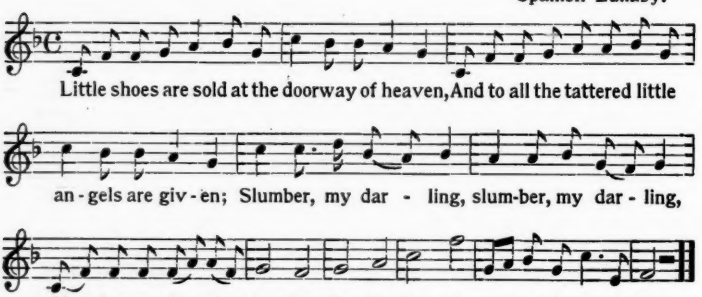
JUTLAND DANCING SONG.[1]

Allegro.


Good eve-ning! good eve-ning! ye mer-ry danc-ers all! Good evening! good
eve - ning! ye peo - ple great and small. Ye dames and ye mas-ters, ye
young men and maid-ens, To mirth and to danc-ing my fid - dle doth call. Good
eve - ning! good eve - ning! ye mer - ry danc - ers all.
Tra la la la la la la la Tra la la la la la la la
Tra la la la la la la la Tra la la la la la.

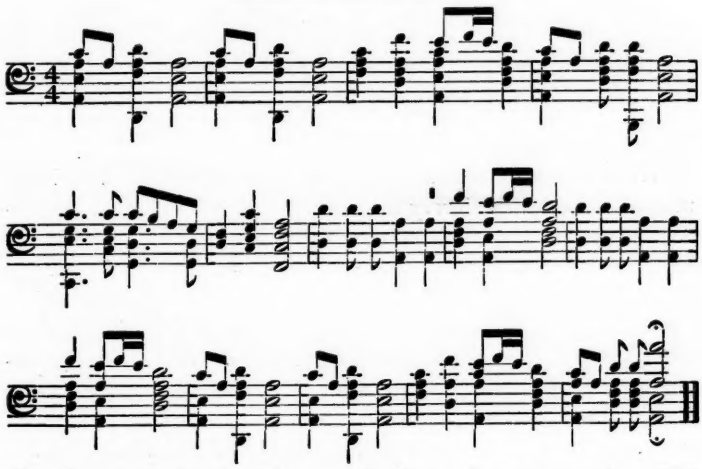
DO-DO.[2]

Spanish Lullaby.


Little shoes are sold at the doorway of heaven, And to all the tattered little
an - gels are giv - en; Slumber, my dar - ling, slum-ber, my dar - ling,
Slum-ber, my dar - ling ba - by. Do - do, do - do, A - ve Ma-ria, do-do.

[1] HEINRICH REIMANN, *Internationale Folkslieder.*

[2] STURGIS AND BLACE, *Songs of the Pyrénées.* Boston: A. P. Schmidt.

RUSSIAN BOAT-SONG.[1]

direct, express the thoughts and feelings of grown people. Still there are many which have always been sung by children and by generations of children, some of them in many different countries and tongues.

Among these I know none whose permanence seems more the result of beauty, charm, and a childlike unconsciousness than the German "Alle Vögel sind schon da," the French "Sur le pont d'Avignon," and the old English "Dairy Maids," which I print herewith. To these I have added three others which are less simple, though not less beautiful.

The Russian boat song, indeed, seems to me one of the most beautiful airs I know, and I wish I had been able to find a fitting translation for this most rare melody. Professor Bücher in his able *Arbeit und Rythmus* gives this as one of many examples of songs whose origin was undoubtedly the rhythmic motion suggested by the workman's occupation—in this case the measured dip and pull of the rower's oars.

With such material as this to choose from, one cannot but feel sure that the coming adapter and translator will be able to add much that is valuable to American school music.

THE UNIVERSITY OF CHICAGO
School of Education.

ELEANOR SMITH.

[1] KARL BÜCHER, *Arbeit und Rythmus*, Leipzig.

LITERATURE IN THE ELEMENTARY SCHOOL.

II.

He is the fortunate one among children who, like Dr. Holmes, tumbles about in a library in babyhood. He makes acquaintance with books as a matter of course, unconscious of any difficulty in the way. And if chance or an attractive binding or the allurement of a shelf beyond easy reach lead him to adventure beyond the bounds set by theorizers as to children's development, the chances are that no harm is done. He will not persevere in reading a book from which he gets nothing, while from many a book presumably beyond his powers he gets a deal of good. The girl who at eight or nine reads all the child parts of *The Mill on the Floss*, and at ten turns from her doll to *Hamlet* and from *Hamlet* to her doll, unconscious of doing anything unusual in either case, and not pestered with questions as to the story of either book and her liking for it, is developing naturally enough. No one need worry about her. Very likely she will still play with dolls in her teens and read Robin Hood tales and the *Jungle Book* with keen pleasure when she is getting acquainted with George Meredith and declaring *The Ordeal of Richard Feverel* her favorite novel. A perfectly natural and healthy development in a child who has easy access to books is pretty sure to show such idiosyncrasies.

The conditions of school life substitute class work for this solitary browsing, and the control and guidance of a teacher for this almost untrammeled freedom. These two circumstances make necessary vastly more circumspection in the choice of literature, and materially limit the possibilities of accomplishment. We cannot even do with children in the schoolroom what we can do with a child at home. We may read Kingsley's *Greek Heroes* to a child of five and Bryant's *Odyssey* to a six- or seven-year-old with great contentment to both child and reader. But he had need be a brave man who should undertake just that

with a class of fifteen or twenty first-year children from all sorts of homes. We cannot possibly know a roomful of other people's children as we know the child or the little group of children of our own at home. We cannot choose so closely with an eye to the special needs of each individual when there are twenty to be taught together. We fall back inevitably on the stories that have been handed down from the childhood of the race and approved by children in all ages; and on such more or less modern stories and poems as most nearly approximate these in spirit and charm.

It is not hard to see what it is in the folklore, fairy-stories, and legends favored by children that makes them appeal so surely to the child's liking and at the same time fits them to the purposes of education. To begin with, they are pieces of human life, and children of six or seven are already deeply curious as to life. These stories, moreover, center the interest in human beings—and in human beings of definite character, strongly marked, and on the whole simple, so that in their main outlines the characters may be readily grasped by young children. And then they tell a story—and children are almost as fond of stories as their elders are, as anxious to have something doing, to feel that they are moving toward some natural goal. Further, the emotions involved in these stories are for the most part naïve, open, unsophisticated. And, finally, the morality is almost as simple and unshaded as the characters. Children in the main instinctively demand this, and are not likely to profit much from any presentation of emotions or morals in more complex form. They must live a good deal more before they are ready for the fine distinctions and the subtilties of good and evil in conduct. They must come to these sometime, indeed, if they are ever to know life sympathetically and deeply, but not now. In the meantime we can supply from the simpler classics material for the child's own transforming power to make over into his own substance—material for finer loves and juster hates, for more generous laughter and tears and nobler admiration.

It is the large childlikeness, the naïveté, the unconscious simplicity of the old tales that makes it so hard to find anything to

match them in literature of more modern origin. Schoolcraft's *Algic Researches*, which Longfellow drew on so largely for the materials used in *Hiawatha*, should perhaps be classed with the more primitive work. However that may be, we could do worse than to make use of some of the stories in it for the literature of the first two years. It is a pity they are buried under so forbidding a name and in a government publication. *Hiawatha* itself long ago won the hearts of children, and few who have seen it used in primary classes would question its title to a place in school work there. More would hesitate to make similar use of the *Jungle Book*. No doubt this book, like *Gulliver's Travels*, with the story it tells so fascinatingly, combines a satire on human nature and human institutions. This satire is sometimes subtile, sometimes palpable; but, unlike Swift's, it is never sardonic, hardly ever bitter, and, best of all, a child will never discover it. On the contrary, what the child feels is the sympathy with which the story is told, the humanness of the animals that makes fellowship with them so easy and natural, the charm of finding the familiar in the unfamiliar, and the never-failing interest of the incidents themselves, centering always in the boy Mowgli. And some children in school and out feel the beauty of the words and the fascination of the jungle, the forest. It is not easy to resist the conclusion that to keep this out of the schoolroom is to keep primary children out of their rights. Like *Robinson Crusoe*, though in subtler fashion, it appeals to the vagrant, errant impulses surviving, it may be, from the shadowy past of our forest ancestry; gives the freedom of forest and field to the spirit while the restless little feet are held in the schoolroom; and all the while it suggests that freedom goes, not with lawlessness, but with loyalty and obedience, and with kindness and justice. The Robin Hood story, too, with all its superficial outlawry, has the same core of honesty and fidelity, and a kindred charm of the woods. Humor brightens it and opens the child's vision to mirthful incongruities of boast and act, of expectation and fulfilment. In it a manly self-reliance and fair play go side by side with gratitude for a friend's help in need and a quick readiness to lend a hand. The individual and the

social virtues alike are there embodied in Robin and his faithful outlaws. It is only when incarnated that they can appeal with any force to children, but when incarnated they are capable of kindling in children ardor and fine emulation. *Robinson Crusoe* is another book that holds children now as it held us when we thumbed its leaves or listened while a dear voice read the story of the much-envied castaway. We did envy him, and we planned together to run away and find an unknown island in the woods we knew by heart. And children envy him now and plan to run away. But something blessedly interferes with their plans as with ours. And, without knowing it, they are getting, as we got, first lessons in the strange helplessness of the individual apart from his fellows, glimpses of the intricate interweaving of lives and generations and occupations. The sea that separates and binds together the races of men grows real to the imagination; the pictures in an old geography gain significance; and strange countries and customs are added to the little world already familiar.

The literature so far suggested for the earliest school years is altogether in the form of prose tales, except *Hiawatha*. If the child were to get only this, he would miss some things ill to be spared. Certain instincts that are awakened before the child can yet distinguish an articulate word, and that are capable of developing into sources of pleasure of a high and noble kind, would be ignored, and ignored to the impoverishment of all his life. I do not know whether the experimenters in child psychology have hit upon the time at which the child first develops susceptibility to pleasure from musical tone and rhythmic movement. For aught I know, this pleasure may mingle vaguely with the baby's earliest sense of comfort and warmth upon the mother's breast, or in her lap as she sings it to sleep. At all events, the baby very early gives signs of pleasure at any sound rhythmically uttered, and of greater pleasure when the sound is musical. The development of this early instinct should not be left to music alone. From the first, poetry should be called to the aid of music. If this has not been done at home, the school will find the instinct relatively dwarfed, and must therefore

make more persistent effort to call it out and train it into a larger and more intelligent life, while preserving jealously all its original spontaneity. Of course, this means not only that poems should form a part of the course throughout, but that they should be read or recited by the teacher with full consciousness of their poetic nature, full recognition in tone and movement that they are not mere words significant of ideas, but such words set to music that is significant of emotion.

The field for choice even in the earliest school years is by no means narrow. "Mother Goose" melodies are capital. Children are easily at home in that fantastic world where animals are very human and even dumb inanimate objects grow animate and speak. The images presented are simple and vivid, the stories tantalizingly brief, but satisfying the desire for action. And the rhythm is imperious. No child, left to itself, can fail to mark the beat in "Little Jack Horner," or "Little Boy Blue," or "Lady Bird, Lady Bird," or "Little Miss Muffet" — or in any one of the delightful company. No. 1 of Norton's "Heart of Oak" books offers a store of precious jingles for our use. Shakspere can be drawn on for songs that will go on singing in mysterious beauty in child minds. Wordsworth has some simple and direct little out-of-door poems and poems of animal and bird life that hold children. Even some of his more subtly felt poems charm children by their music and an occasional simple and vivid image. And "Lucy Gray" once heard is demanded over and over. William Blake supplies a handful of lyrics for early use, Hood adds two or three, Tennyson maybe a score, never forgetting "The Brook." Emerson may be drawn on. Lowell gives us "The First Snowfall," and Whittier a group of poems that will not out of children's minds. Among these I should include "My Playmate," "The Witch's Daughter," "Telling the Bees," "The Pipes at Lucknow," and "In School Days," but most certainly not "The Barefoot Boy." The Cary sisters were too much given to moralizing, but they may add a very few to our chosen poems. Celia Thaxter must be included. One woman at least will never forget the haunting charm of the sea and the twilight and the loneliness of the gathering

storm that she first felt when at maybe ten years old she read Mrs. Thaxter's "The Sandpiper" — nor how all the joy in the sea tones and color and movement and loneliness that she had first learned from Mrs. Thaxter in childhood came over her when, a far-inlander by birth, she set foot on Appledore and White Island and climbed the lighthouse tower. George Macdonald has a few poems that children love, and Field likewise. Bryant and Holmes may contribute; and Mrs. Piatt, though scantily. Longfellow adds some shorter poems to *Hiawatha;* and Stevenson gives inexhaustible joy in *The Child's Garden.*

This cursory enumeration of poems easily accessible, and in one way or another adapted to use in the first few years of school life, will at once be understood to be merely suggestive. Long as it is, it is very incomplete. Each of us has his own memory of childish favorites, his own little group of poems tested by his own pleasure as a child, or by trial with groups of children in school and out since. No two groups will quite agree. No two teachers would be equally successful with any group of such poems. The teacher must be left great freedom of choice, but not the freedom of leaving out poetry altogether, nor, let us hope, freedom to use commonplace, mawkish, versified prose for poetry. Good nonsense verse is, on the contrary, legitimate for children as for adults. But to remain good it must be used sparingly. For daily sustenance the child-soul has a right to beauty and harmony, to true thought and serious poetic utterance.

Taking prose and poetry together, material enough has been suggested for three years. Possibly the poetry can hardly be confined to three. Certainly the poetic sources to be drawn from in the next few years remain largely the same: only, "as this temple waxes" and "the inward service of the mind and soul grows wide withal," we may draw more generously on the poets named and add to their number worthy compeers. A few ballads, such as "Sir Patrick Spens," "Edom o'Gordon," and some of the Robin Hood ballads, are in place in the sixth year and even earlier. Other Elizabethan songs besides Shakspere's

may be chosen for sheer singing quality, for vivid image, and for imaginative lift. And these may be used anywhere from the fourth year on. The Cavalier poets, not wholly to be depended on, can nevertheless add here and there a noble lyric. And when we come nearer to our own time, to name the poets available for the schoolroom from the fourth year is almost to call the poet roll. Now, especially, when ideas of their own country and of their relation to it are beginning to gather definiteness in children's minds, our own poets are indispensable. Love clings to person and place, to paths daily trodden and familiar horizon lines. Our poets have been home lovers. The fragrance of our native earth is in their verse; and not skylark and nightingale, but bluebird and bobolink and mocking-bird, sing there. There we can name the trees that bend above us, and follow with contented eye the billowy grasses of meadow and prairie. Lingering day by day with Whittier and Lowell and Bryant and Longfellow, with Lanier and Hayne and Riley, we grow to love the Merrimac and Bearcamp water, the Charles and its water meadows, the rocky New England shores and woodlands, southern forests and marshes, and homely inland fields and orchards. Wherever one of our poets has lived we are at home, and love of the land grows as our feet grow familiar with their paths and our eyes rest upon the hills and skies they loved. Love of country as an ideal is rooted deep in personal love of the land. Nor can we do without our poets' aid in developing love of the ideal spirit of our country. Our elder poets have long been recognized as prophets of the highest ideas the nation has stood for; and that the race of prophets is not dead, that the truest America is not left without a poetic voice, witness Mr. Moody's noble "Ode in Time of Hesitation," and his "On a Soldier Dead in the Philippines." These, as more subtile and difficult than most of the older verse, may better be kept for the latest elementary years, or even for the high school; but we must use them in their place, as we must use the "Concord Hymn," "Paul Revere's Ride," "Ichabod," "Old Ironsides," "Captain, My Captain," and the best of the *Biglow Papers* and the "Commemoration Ode," if boys and girls are to get their country and its history into their hearts as well as into their heads.

From the fourth year on, a more varied choice of prose literature also is possible. Church's *Stories from Homer*, his *Story of the Iliad* and *Story of the Odyssey*, and Kingsley's *Greek Heroes* make a natural step forward from folklore and simpler legend. These versions of the heroic stories that nourished the life of Greece seem to me beyond all comparison better than Hawthorne's. To reduce the heroes of Greek imagination and tradition to childish stature and mind, to make Persephone a child, to transform the great god Hermes to the fairy Quicksilver, and so on, is to make such havoc of the noble and serious life of Greece as we should make of Jewish life if we presented Joseph in Egypt and Moses on Sinai as mere children. Such changes distort the vision and make it permanently difficult to get a serious and true conception of a people. Greece counts for too much in all intelligent life to make one patient with such a travesty. And children, too, have a right to honest and serious treatment in such a matter. It will not, I hope, be looked upon as an inconsistency if I put *Gulliver's Travels* into the course here, where it will be read merely as a tale of fascinating adventure and its satirical and serious import wholly disregarded. Not even here would I put more than the first two parts. The temper of these is only satiric; the temper of the fourth part is sardonic, sinister. Children might not discover the contempt underlying the story of the Houyhnhnms, but in school it is safer to venture only on the whimsical and fantastic adventures among the Lilliputians and Brobdingnagians. Here, too, we may well use such a tale as *A Dog of Flanders*, with its direct and simple picture of the old man and the little child and the dog. It is pathetic, it is even bitter at times, but it is none the worse for its pathos, and the bitterness we need not dwell on so as to make it hurt. Children will pass it by to live in the beautiful comradeship of Nello and Patrasche, and to feel, however vaguely, something of Nello's wonder and worship of the great pictures at Antwerp, something of the meaning of genius. And if they see and resent the injustice and cruelty of some things in Nello and Patrasche's fate, what else could we wish for them? Our poetic literature of the far West is less rich than that of the

East and South and the middle West. We are more fortunate here in our prose. Such narrative as Parkman's in *The Oregon Trail* is well within the power of sixth-year boys and girls. They are captivated by its color, its movement, its vigor. It gives them a conception of the plains, of outdoor life and adventure, of manliness and daring and endurance, that they will not soon lose. It may well rouse their curiosity to intelligent questioning and give impetus to independent reading. Other outdoor books we must have here also, books that not alone quicken the eye and ear and make sensitive the touch, but kindle the inner vision and make the soul sensitive to the living beauty of the earth.

The last two years of the elementary course have troubles of their own. They are awkward years, years of widening curiosity and growing independence, of reverence and irreverence strangely mingled, of quickened allegiance to ideals and of restiveness under actual conditions. We need to move somewhat warily if we are now to help boys and girls through literature to a saner vision of life and a closer grasp of truth. They must have what will satisfy their growing desire for fulness of life, what will appease and make or keep healthy their keener curiosity as to human relations — the relation of individual to individual, and of the individual to society and the state. They must find healthy exercise for deepening powers of loyalty and admiration and reverence; for hearty laughter even and manly scorn. They must have what will help them to find their way to a new and better adjustment of themselves to life under a growing complexity of conditions. And they ought to have all this with the least possible direct reference to themselves, the least possible incitement to awkward self-consciousness.

It is evident that the novel, so helpful in the last high-school years, has no place here. It should be equally evident that such a poem as *Enoch Arden*, found in so many schools in the grammar grades, is wholly out of place. On the other hand, we may with perfect confidence make use of such a story as *Rab and His Friends*. The direct narrative, the objective form, the naturalness of the manner, the unexaggerated sincerity of feel-

ing with which the story is told, the reserved revelation of human love and suffering and sorrow, and the courage and the intelligent steadfast loyalty of Rab, make the story sound to the core. *The Man Without a Country* is a story that gives new meaning to home and patriotism and loyalty and real manliness and independence. If it bring a lump to the throat and a mist to the eyes, we can ignore them and be glad. Irving's *Sketch Book* and various Catskill tales and his *Knickerbocker History* give ample material for natural laughter and sympathy in a fresh open-air world. In many a poem Lowell's fine scorn for meanness, his unmasking of hyprocritical pretense, his love of sincerity and plain goodness and kindliness, his burning zeal for ideas, win him the attachment of boys and girls of ardent spirit, and make him their prophet. In verse and prose, too, whenever his foot touches the earth his strength is doubled. He brings us the ripple of Beaver Brook, the song of the bobolink and catbird, the sense of life in the very clod. It is a wholesome air and good to breathe. The homeliness of Whittier, his benignant and tender spirit, and his fiery championship of justice and mercy, make him a good companion. Longfellow's broad humanity and the beauty and sweetness of his verse, which have combined to make him so widely loved, insure him a place here. There are some lines of Lincoln's that make the heart beat and the spirit kindle with sacred enthusiasm. And there are sentences of the Declaration and of the Bill of Rights and Magna Charta that should be wrought into the very sinews of the boy and the girl.

Besides such literature as I have indicated, in the main of very recent date, there are two great domains of letters to which we may now turn for amplest satisfaction — Homer and Shakspere. In them there is nothing lacking to our needs. They have fulness of life, amplitude of thought and action, nobleness of ideals, a large humanness of spirit, sanity of judgment, and greatness of expression. The mere story of the wanderings and toils of Odysseus fills the mind at first. Gradually, almost imperceptibly, his great-hearted endurance grows upon us, his courtesy, his manliness, his delicacy of spirit, his

largeness of mind, his steadfastness of faith, his love of home and wife and child, his obedience to the gods. And the world he traverses of wind and wave, of flower and tree and fountain, of seagirt rocky isle, hard nurse of heroes, of barren sea and starry heaven, of goodly men and women and the great gods of Olympus alike bravely facing hard decrees of fate — this world grows real, grows beautiful, becomes our own, gives breadth of vision and strength of heart. It is a tonic to the listless soul, a challenge to the brave. Shakspere's world we can approach at only one or two points as yet, but here we find the stuff of life in full measure. Boys and girls may lose themselves in following high-hearted Cæsar to his doom, in watching the noble Brutus's blind struggle to check the irresistible onward movement of his world, and Antony's faulty but winning human spirit with its mingling of generous loyal love and politic self-seeking. If the work is made living, vital, they can hardly come from it without a deeper sense of the reality of the past, of its kinship to the present, and minds more alive to their responsibility for their acts, more conscious of the seriousness of the life in which they have to live and act. Or, if it is *The Merchant of Venice* they read, they must get a finer sense of gracious womanhood, of friendship and love and justice, of all that makes life seemly and noble.

It is a long way from "Mother Goose" melodies and *Cinderella* to the *Odyssey* and *Julius Cæsar* and *The Merchant of Venice*. The children of six or seven are now boys and girls on the verge of maturity, with life broadening immeasurably before them. If, as they have grown in stature and strength, they have come into contact with more and more of life in books in some such course as here suggested, the actual life before them must surely gain in breadth and dignity and beauty, in fulness of meaning.

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EDITORIAL.

THE SCHOOL AND THE HOME.

A RECENT writer has said that "almost every social ill may be traced directly or indirectly to failures of the family in the more or less remote past. However attempts at alleviation are compelled to address themselves to other institutions, scientific social healing will aim to influence the individual by increasing the efficiency of the family."

As the school has assumed new responsibilities, as its aim has broadened to include the training of the whole child, as its social purpose has developed, it has awakened to the fact that, if it would accomplish the end that it desires, it must take definite account of the home in which the child lives, and must do its utmost to make that home more effective.

That the home is of fundamental importance in the social structure no one will deny. That its function in the community has changed to a great extent, and is changing in practice much more rapidly than in theory, admits of little doubt. That its efficiency has been impaired is feared by many.

The most superficial comparison of the home of today with that of a few generations ago will show certain marked differences. The great industrial changes of the century have transferred the centers of activity from the home to the factory. With all the gain that has resulted from this there has been distinct loss. The small household duties that were once performed by the children of the family were potent factors in their education, and these no longer fall to their share. Among the well-to-do the work of the household is done by employees, and among the poor the children are early sent from the home into productive labor. Barrie regrets this tendency in Scottish life when, in speaking of the introduction of looms, and of the advantages and disadvantages that this has brought, he says: "All the losses would be but a pebble in a sea of gain, were it not for this, that with so many of the family, young mothers among them, working in the factories, home life is not so beautiful as it was. So much of what is great in Scotland has sprung from the closeness of the family ties; it is there, I sometimes fear, that my country is being struck." The concentration of the population in cities has fostered social life, and the multiplicity of outside attractions has often left no room for social intercourse within the family. The diversity of interests that might be made an efficient factor in enriching the home life is often a means of impoverishing it. The ease of moving from one apartment to another, and the general restlessness of the times, has imparted a migratory character to our urban population that was unknown a generation ago.

As a result of these changes, among others, the influence of the home over the child, and its hold upon the family, have been weakened. Home is not so interesting a place as it was. A little girl lamented the other day that Friday had come, and there would be no school for three days, and "there is nothing to do at home." On the other hand, other places are more interesting than they were, and the temptation is great to spend more and more time away from home. Dr. Parkhurst analyzed the situation when he said that when he was a boy he was expected to be at home, unless there was some good reason why he should be somewhere else, but that now everyone expected to be somewhere else, unless there was some good reason why he should be at home. The fact that the child contributes so little, directly and consciously, to the well-being of the home in itself tends to render his love and appreciation less deep than it was in the days when each member of the household, of necessity, had his share in maintaining the family life. A home that lacks the element of permanence must always fail in large measure to elicit the devotion and love that belongs to the time when the homestead was passed down from generation to generation.

The failure of the home is not alone in its waning power over the children, but in a decreasing sense of responsibility on the part of the parents. The church has signified its willingness to superintend the religious life of the children; the school, seeing plainly the deficiencies of the home, has undertaken not only to provide ethical as well as intellectual training, but to care for the physical well-being of its charges; and the parent has too often delegated all responsibility to these institutions. He has failed to remember that his duty does not cease with the provision of a house for shelter, food to eat, and clothes to wear. He has forgotten that, wherever the specific training and teaching of the child is done, to him belongs the general control; and he alone, in the final analysis, is responsible for the growth of the child into a worthy citizen, an efficient social servant.

No one agency has the power to inspire the home to do all its legitimate work, to fulfil all its possibilities; but the school, with its intimate relation to the children, has an opportunity to help that it should not miss. The help can hardly be given, as has been suggested by some, by the refusal to do work which properly belongs to the home, if the home is signally failing to perform it. Nor is it possible to any great extent to suggest to parents that they are neglectful of duty. Intrusion into home affairs is often resented, and the teacher who would exert direct influence in this way must have unusual tact. But the attitude of the school toward the home has much influence. The home should be distinctly recognized as the primary institution. The question, "How can we help you to train your child?" should be more often asked than the common one, "How can you help us to train him?" The school, especially the secondary school, should see that it does not make such demands upon the time and strength of the pupils that there is no opportunity for home duties or for social life in the home.

The most effective service that the school can render the home is to introduce, as part of its curriculum, those studies that have to do with the home and with the industries that are carried on in it. This may be done as a study of food and its preparation, in connection with the cooking class; as a part of the work with the textile industries; as art applied to the furnishing and decoration of the house; as science, in the application of the principles of physics and chemistry to the ventilation and heating and lighting of the house; or as part of history, in tracing the development of the home from primitive dwellings; or as geography, in the study of the homes of other nations, and their modification by climatic and other conditions. Such work, if given in the right spirit, must inevitably tend to make the home a more interesting place to each child, and this interest will engender the desire to do something in the home; and the doing will lead to a better understanding of the meaning of the home, and a deeper love for it.

One other service can be rendered by the teacher that will give hope for the homes of the next generation. So far as we can give to our pupils high and pure ideals of home life, so far we shall have projected our influence into the future. This can be done not so much by direct suggestion as by the unconscious influence that is exerted when our own ideals are true and high.

ALICE PELOUBET NORTON.